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BOOKS

Anarchy: A history

_by Clif Garboden

p 30

EXCLUSIVE INTERVIEW

AMANDA PALMER BARES ALL

Former Dresden Doll pulls the strings in the ART's *Cabaret*

_by Eugenia Williamson

p 10

EDITORIAL **'GROUND ZERO MOSQUE'**
Plus, Fox buys GOP | p 5

OUR JUSTIN BIEBERS
Local lesbian look-alikes | p 6

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AUGUST 20, 2010

Contents

"I started writing songs and making music so that I could be social, and not the other way around."
_AMANDA PALMER, PAGE 10

IN THIS ISSUE

9 TALKING POLITICS — BAKER'S LEARNING CURVE
_BY DAVID S. BERNSTEIN
The Massachusetts gubernatorial campaign's second debate showed that, while he is improving as a candidate, Republican candidate Charlie Baker still has a long way still to go.

10 PALMER? I HARDLY EVEN KNOW HER _BY EUGENIA WILLIAMSON
Our intrepid reporter comes face to face with Amanda Palmer's not-so-private parts: her crazy-art-party lifestyle, her high-school-drama fixation, her tits.

14 DON'T QUOTE ME — IS MICRO-NEWS THE FUTURE?
_BY CHRIS FARAONE
AOL is betting $50 million that its new hyper-local approach to news will save journalism (and make money). Can the *Globe*, *Herald*, and GateHouse protect their home turf?

22 FILM
Peter Keough reviews *Animal Kingdom* and "The Human Comedies of Eric Rohmer." Plus, *Alamar*, *Cairo Time*, *Eat, Pray, Love*, *Lottery Ticket*, *Mao's Last Dancer*, *Patrik Age 1.5*, *The Switch*, and *Vengeance*.

25 THEATER _BY CAROLYN CLAY
Oscar Wilde's *An Ideal Husband* at Gloucester Stage.

26 DANCE _BY MARCIA B. SIEGEL
Les Ballets Trockadero de Monte Carlo and Kyle Abraham at Jacob's Pillow.

28 ART _BY GREG COOK
"William Steig: Love & Laughter" at the Norman Rockwell Museum.

30 BOOKS _BY CLIF GARBODEN
Alex Butterworth's *The World That Never Was: A True Story of Dreamers, Schemers, Anarchists & Secret Agents*.

32 MUSIC
Stereo Total, Tweak Bird, Chiddy Bang, "The Big Hurt," and, in "Cellars by Starlight," the Organ Beats.

IN EVERY ISSUE

5 EDITORIAL

5 LETTERS

6 THIS JUST IN
Bieber fever | They might build giants | Young Black and Gifted | Plus, 'toons by David Sipress and Karl Stevens.

8 SPORTS BLOTTER _BY MATT TAIBBI
Mets closer Francisco Rodriguez mans up, and strikes out.

16 DINING OUT _BY ROBERT NADEAU
The South End gets a killer gastropub in the Gallows.

17 ON THE CHEAP _BY MC SLIM JB
Las Ventas isn't just a grocery — it's got shockingly good Spanish sandwiches, too.

18 PHX PICKS _COMPILED BY ASHLEY RIGAZIO
Recession or not, get off your damn couch.

39 LISTINGS
Clubs, concerts, events, art, theater, and movies.

54 CLASSIFIEDS

56 PHOENIX PEOPLE

58 BACK TALK _BY CHRIS FARAONE
Alexander Zaitchik, author of *Common Nonsense: Glenn Beck and the Triumph of Ignorance*.

THE BIG HURT, p 36

ON THE COVER ● MAIN IMAGE COURTESY OF THE ART **ON THIS PAGE** ● PATCH ILLUSTRATION BY GEORGE PFROMM II; ON THE CHEAP PHOTO BY SCOTT M. LACEY; BIG HURT ILLUSTRATION BY RYAN DALTON

ONLINE EXCLUSIVES @ thePhoenix.com

MAD MEN LIVE CHAT! Will Don Draper's drinking drive him to ruin (or just increasingly haggard secretaries)? Has Peggy left Squaresville for good? What's with all this talk about pears? Join us for our *Mad Men* post-show live chat on Monday at 12:30 pm. That's at thePhoenix.com/madchat.

KAHBANG! After a weeklong takeover of Bangor, Maine, the second annual KahBang wrapped with performances by Biz Markie, Bad Rabbits, OK Go, Free Energy, and more. Find our live photos at thePhoenix.com/music.

AEROSMITH! This past weekend, Steven Tyler donned a Red Sox robe and strutted his sparkly-dollar-sign-painted toenails all over the stage at Fenway Park. Find our live coverage — photos, videos, the whole shebang — at thePhoenix.com/onthedownload.

VIDEO! We've got exclusive live footage of Streight Angular, Slayer, Megadeth, and Beach Fossils, plus a nice chat with Philly band the Armchairs (who want to sell you their CDs in homemade pillowcases), all at thePhoenix.com/onthedownload.

INTERVIEW! The Sheila Divine are reuniting, and they're tapping Kickstarter to fund their new album. How'd *that* happen? Divine frontman Aaron Perrino explains it all, at thePhoenix.com/onthedownload.

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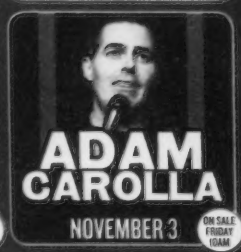

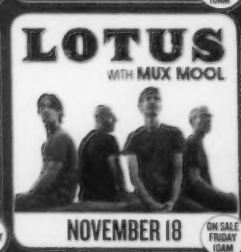

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Editorial

GROUND ZERO 'MOSQUE'

IT'S A COMPLEX DEBATE WITH A SIMPLE ANSWER THAT WILL LEAVE MANY UNSATISFIED

So what's the big deal? Muslims already pray in the Pentagon, which along with the obliterated World Trade Towers was the other successful terrorist target on September 11, 2001.

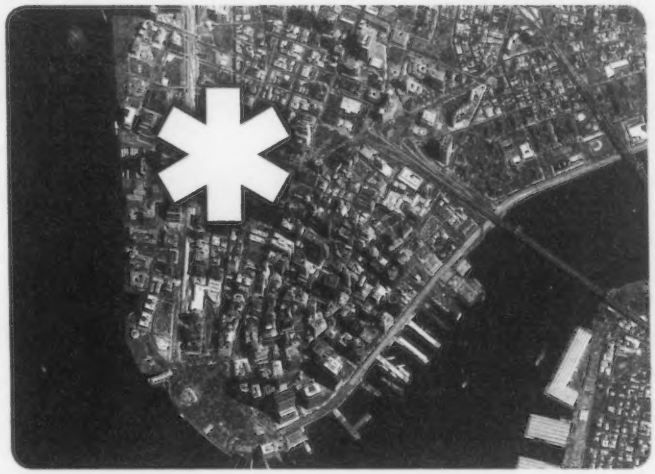
Why the high dudgeon about locating an Islamic community center — it will have space for prayer, but will not be a mosque — about the same distance from Ground Zero as New York Dolls, a strip club?

Ask Allen Roth.

Roth is a right-wing political consultant who saw an opportunity to rouse the darker instincts of the American public. He has succeeded. Polls show that seven out of 10 Americans oppose the project, which is called Park51.

Before Roth worked his behind-the-scenes magic directing the impressionable mainstream media to that segment of the blogosphere populated by haters and cranks, Park51 attracted little publicity and raised few eyebrows.

Once Rupert Murdoch's *New York Post* sank its fangs into the story, however, it's been "Mosque from Hell" 24/7. There is a touch of irony in the *Post* leading the attack. Late last year, while guest-hosting Fox News' *O'Reilly Factor* show (another Murdock enterprise), conservative talking head Laura Ingraham interviewed the wife of the imam sponsoring Park51. Ingraham's conclusion: "I like what you're trying to do."



It matters not, however, whether anyone approves or disapproves of the construction of Park51. The Sufi Muslim congregation (considered, by the way, to be moderate) has the same right to build there as if they were traditional Baptists, liberal Unitarians, or Hassidic Jews.

In asserting the guaranteed right to free worship, however, many constitutional champions have been too quick to dismiss the concerns of that segment of the public honestly troubled by some aspects of Islam.

Generalizing about Islam is a tricky business. There are somewhere between 1.2 to 1.5 billion Muslims worldwide. Only Christianity, with an estimated 2.1 billion followers, is larger. But there are huge diversities within both belief systems.

Even if it were possible to forget about the 9/11 attacks by radical Islamists and the foiled terrorist attempts since, the United States is engaged in wars in two Muslim countries and it would be unnatural, perhaps even otherworldly, for anxiety about those conflicts not to spill over into a wide range of domestic discussions and debates.

And then there is the obvious: Islamic terrorist groups such as Hamas and Hezbollah are not just anti-Israel, but also deeply anti Semitic; Islamic radical leaders such as Iran's ever-present Mahmoud Ahmadinejad and Al-Qaeda's elusive Osama bin Laden, are not just anti-Semitic, but deeply opposed to western liberal values; and the Wahabist clerical establishment of Saudi Arabia is violently opposed to everyone — even Muslims — who do not follow their darkly medieval conception of Islam.

Can the right of free religious expression be reconciled — or at least weighed — with legitimate fears of militant Islam? In this case, that is a long shot. The right-wing hate machine has once again performed with perverse efficiency.

Lionel Trilling once wrote of the "moral imperative to be intelligent." The imperative here is to remember that our constitution has within it provisions that are — by their very nature — challenging. Democracy is at times a chore. And diversity can be uncomfortable. But that is what this nation is about.

RUPERT MURDOCH BUYS THE GOP?

THE WONDERS OF CAMPAIGN FINANCE

What a surprise. News Corp., parent company of Fox News Channel, recently gave a cool million dollars to the Republican Governors Association (RGA) — a shameless, open acknowledgment of the symbiosis between the network and the GOP.

It's an awfully brazen move, even for veteran Republican dirty-trickster Roger Ailes, who runs the network. Sure, corporations — including, sad to say, parent companies of NBC (General Electric), CBS (Viacom), ABC (Disney), and CNN (Time Warner) — routinely give to party committees like the RGA. But even in that context, a million-dollar check to a single party committee is eye-popping.

The only thing that might prompt News Corp. to think twice about such a contribution would be concern about losing credibility in the eyes of its viewers. But any viewers still unaware of the network's role as GOP house broadcaster obviously cannot be swayed by mere evidence.

It's hard to imagine now, but as recently as the 2008 election cycle, Fox News tried to maintain at least a façade of "fair and balanced" programming. That has vanished, big time: left-leaning Alan Colmes was dropped as Sean Hannity's co-host; Glenn Beck oozed his way over from CNN; Greta Van Susteren's softball interviews now give a platform for conservative blowhards rather than crime-victims' kin; Megyn Kelly and the Fox & Friends crew have turned the daytime schedule into nine hours of little more than right-wing ranting; and, of course, the network has become a promotional and monetary lifeline for Republican pols like Sarah Palin and Mike Huckabee.

The good news is that the contribution had to become public — the RGA, a "527" committee, must disclose that information. If Fox News viewers wish, they can punish the network for the contribution.

Target Corporation is reportedly paying a price since the public learned about its $150,000 contribution to a committee supporting a pro-business gubernatorial candidate — who also had a long anti-gay record.

If corporations learn a lesson from these incidents, it will not be "Stop giving to odious political causes," but "Make sure the public doesn't find out."

They can do that now, thanks to the Supreme Court's recent *Citizens United* ruling, which allows unlimited corporate contributions for political groups that, unlike 527s, need not disclose under current law. And it's unlikely that law will change any time soon, thanks to Republicans' unwillingness to support the DISCLOSE Act, which would require such disclosure. (Would you believe it? Fox News hosts like Van Susteren have repeatedly badmouthed the DISCLOSE Act.)

The only surprise, we suppose, is that the network didn't take advantage of the loophole it helped create. The worm turns and the scum also rises.

This Just In

REALITY CHECK

_BY DAVID SIPRESS

"You decide — I have drinker's block."

KELSEY MARIE BELL

LEAVE IT TO BIEBERS Drake took the prize

Jeepers Creepers

Where'd You Get Them Biebers?

The Internet overflowed into the Midway Café last Saturday night — lesbianswhoolooklikejustinbieber.tumblr.com had apparently sprung a leak, and the Jamaica Plain bar was filled with Justin Bieber clones. They were everywhere, sipping PBRs, grinding to Lauryn Hill, smoking outside: Bandanna Bieber, Flannel Bieber, even one Latina Bieber. Welcome to the "Biebers and Peebers: Queers Who Look Like Justin Bieber Look-A-Like Contest," sponsored by PBR and JP queer/trans dance night the Neighborhood.

By the time I arrived, the event had drawn quite a crowd, but I was pretty sure I had spotted the winner the minute I walked in. The favored contender's name: Drake. Look: classic Bieber — from the impossibly beautiful feathered 'do to the skinny jeans and pop-idol strut. (I also found one dead-on Kate Gosselin look-alike, but I didn't have the heart to tell her she was at the wrong contest.)

"I like the chances of this girl, once she takes off her hipster glasses," a crowd-watcher beside me murmured to her friend, nodding at one contestant. I wanted to tell her she was wrong, that I had already found him, but that would have been unsportsmanlike.

Scoping out the contenders lined up outside the Midway, I found one Bieber sorta-look-alike smoking a cig on the sidewalk. "I think the number of PBRs I drink is in direct proportion to how foggy my glasses get," she said. "It's like someone jizzed on them." I moved on. Justin Bieber would never talk that way.

The contest kicked off around midnight. On hand to emcee the showdown was drag diva Becca D'Bus (a/k/a Eugene Tan), the one person in the place who would never be mistaken for a Bieber. Sporting a linebacker build, a fluorescent mu-mu, a sparkly fright wig, and three pounds of stage makeup, D'Bus dwarfed the half-dozen pint-size Bieber wannabes clustered around her. "It's not a Justin Bieber moment until somebody fucking faints," D'Bus announced.

> *'It's not a Justin Bieber moment until somebody fucking faints.'*

The whole thing lasted a frenzied 15 minutes, the crowd whistling and cheering as each Bieber hopeful gave their hair his signature head flip. The judging was simple: whoever got the most crowd love won. Though contestant Finn (who brought a little less Bieber-face and a lot more swagger) made for some stiff competition, it came down, almost unanimously, to Drake. The prize: a whole shitload of PBR swag — including a tent.

"It feels great," said Drake, who had never actually listened to the singer before (nor had most people I asked). "I saw him once in a music video, and I thought he was actually a lesbian who had it made it into mainstream pop, and I thought that was cool." She then shoved off into the crowd, Bieber-coif flying.

D'Bus was hesitant to say whether she thought the right person had won. "But is there really a right person to win a Justin Bieber look-alike contest?" she asked. "I mean, I think I had a good chance at one point. Me and my beaver. I'd love to see you print that."

Done, and done.

_Alexandra Cavallo

High-Voltage Beauty

THEY MIGHT BUILD GIANTS

When Jin Choi sees electric pylons, she sees something massive and alive.

She and her husband, Thomas Shine, run an architecture firm out of their three-story townhouse in Brookline. Mostly, they do small interior-design projects. But in 2008 they entered an Icelandic contest to redesign high-voltage towers.

Choi thought of giants.

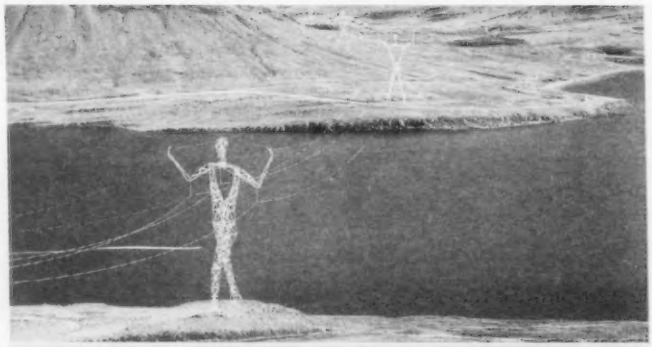
She and Shine perfected their design: human figures, 150 feet tall, arms raised to hold power lines. They'd be like the heads on Easter Island, mysterious and monumental.

They didn't win the contest.

So last spring, the couple submitted the design to the Boston Society of Architects' Unbuilt Architecture competition. This time, they won. The design went up on the Web. And things started to happen.

"I can't believe how much of a stir it's causing," says Choi.

Their Web site, choishine.com, is getting thousands of hits. Their design has been posted on countless design blogs. A newspaper in Norway even proposed it as a solution to a local NIMBY battle over electric power pylons along a pristine fjord. "Hvem sier strømmaster må være stygge?" the headline read. *Who says pylons have to be ugly?*



THE BODY ELECTRIC Local architects (and married couple) Jin Choi and Thomas Shine wanted their design to bring beauty to the utilitarian.

For Choi and Shine, that's the point: there's no reason utilitarian structures can't be beautiful.

"It's fear," says Shine. "No one wants to take a chance . . . I think you have to challenge [that mindset] with things that are more beautiful and more appealing. You have to tempt people out of their comfort zone."

Whether or not the project ever is built, Choi said she hopes the idea behind it will linger.

"Once you see the images," she says, "you can't look at a pylon without thinking of these structures as somewhat human."

_S.I. Rosenbaum

Drama of the Gifted Child

YOUNG GIFTED AND BLACK MAKES RESPONSIBLE RAP COOL

If you look closely in the 2002 video for Public Enemy's "Gotta Give the Peeps What They Need," you'll see a 13-year-old Jesse Winfrey playing the background. He was hanging in Roxbury's Funky Fresh Records when front man Chuck D entered the Dudley Square landmark with a cameraman in tow.

Winfrey, who now performs as Catch Wreck, has remained tight with his anti-establishment heroes, and opened for Public Enemy two weeks ago at the House of Blues. Chuck D knows what's up; along with his other Young Gifted and Black (YGB) counterparts, Winfrey is leading a revolutionary and enlightened rhyme movement in Boston.

Jesse Winfrey

Launched in 2007 by Dorchester native and community soldier Vernon C. Robinson, YGB has evolved from a series of events into a collective of socio-politically astute MCs, poets, and singers. As a whole, they don't endorse drug dealing, gun toting, or ill-gotten gains. As individuals, some participants — including Winfrey and spoken-word prodigy Sofia Snow — push further, fighting the power on such issues as police brutality and CORI reform.

"There's no buffoonery at my events," says Robinson. "I don't need to tell them what to write about, because the youth that I'm dealing with knows what's going on. They're leaders with a higher consciousness than most of their peers."

In the "each one teach one" tradition, Winfrey and other movement veterans are paying lessons forward by recruiting young new talent. Since it was built without a dime of outside funding, YGB might not be on the radar of philanthropists or politicians. But with Catch Wreck and his brethren expanding their positive base, it may be time to take notice.

"Deval Patrick should be paying a lot of attention to this," says Jamarhl Crawford, an outspoken Boston activist and Winfrey's mentor since Chuck D introduced them at a Public Enemy show in 2002. "We've spoken with [political leaders] about getting funding to help [YGB] grow in the future, but if you look at what's been going on in the streets, it clear that something needs to happen right now."

Winfrey, who recently dropped a mixtape dubbed *The Young & The Restless*, rocks the eighth biennial YGB showcase at OrigiNation Cultural Arts Center in Egleston Square this Saturday. YGB expects 200 attendees this time around.

"For the most part it's not cool or mainstream to be an activist," says Winfrey, "and with our music and movement we're trying to promote responsibility and make it cool."

_Chris Faraone

FAILURE _BY KARL STEVENS KARLSTEVENSART@GMAIL.COM

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MARTYPARTY

TUES. 9/7 • DOORS 7, SHOW 8PM • 19+
TORTOISE
GREG DAVIS & BEN VIDA

TUES. 9/14 • DOORS 7, SHOW 8PM • 18+
TOADIES
GRINGO STAR

WED. 9/15 • DOORS 7, SHOW 8PM • 18+
BLUE SCHOLARS
MACKLEMORE WITH RYAN LEWIS, OUTASIGHT

THURS. 9/16 • DOORS 6, SHOW 8:30PM • ALL AGES
LUDO
THERE FOR TOMORROW, THE GRADUATE, TOMMY & THE HIGH PILOTS

FRI. 9/17 • DOORS 8, SHOW 9PM • 18+
SPIRITUAL REZ
FEATURING BERNIE WORRELL WITH GOOSEPIMP ORCHESTRA, OTIS GROVE

SAT. 9/18 • DOORS 8, SHOW 9PM • 15+
ADAM EZRA GROUP / BAREFOOT TRUTH

SUN. 9/19 • DOORS 7, SHOW 8PM • 19+
CARIBOU
HOLY FUCK, EMERALDS

TUES. 9/21 • DOORS 7, SHOW 8PM • 18+
STANTON MOORE TRIO
WITH ANDERS OSBOURNE FEATURING WILL BERNARD AND WIL BLADES

WED. 9/22 • DOORS 7, SHOW 8PM • 18+
PHANTOGRAM
RAILBIRD

THURS. 9/23 • DOORS 8, SHOW 8:30PM • 19+
GRIFFIN HOUSE / CHAD PERRONE
TYLER JAMES

FRI. 9/24 • DOORS 8, SHOW 9PM • 18+
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BABY MONSTER

SUN. 9/26 • DOORS 7, SHOW 8PM • 19+
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MATES OF STATE

TUES. 9/28 • DOORS 7, SHOW 8PM • 18+
THE GRACIOUS FEW
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WED. 9/29 • DOORS 7, SHOW 8PM • 18+
FOALS
ESBEN AND THE WITCH

THURS. 9/30 & FRI. 10/1 • DOORS 8, SHOW 9PM • 18+
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SAT. 10/2 • DOORS 8, SHOW 9PM • 18+
GAYNGS
GLASSER

SUN. 10/3 • DOORS 7, SHOW 8PM • 18+
TOM TOM CLUB
CARAVAN OF THIEVES, TONY CASTLE

TUES. 10/5 • DOORS 7, SHOW 8PM • 18+
THE VASELINES
JEFFREY LEWIS

WED. 10/6 • DOORS 6, SHOW 7PM • ALL AGES
FOUR YEAR STRONG
COMEBACK KID, THE WONDER YEARS, AMERICAN FANGS

THURS. 10/7 • DOORS 8, SHOW 9PM • 18+
ON SALE THURSDAY, 8/19 AT NOON
THE INDOBOX

FRI. 10/8 • DOORS 8, SHOW 9PM • 18+
FOUNTAINS OF WAYNE
MARSHALL CRENSHAW (SOLO)

SAT. 10/9 • DOORS 8, SHOW 9PM • 18+
JACKIE GREENE

WED. 10/13 • DOORS 7, SHOW 8PM • 18+
DEAD KENNEDYS
WELCH BOYS, DIRTY TACTICS, LENNY LASHLEY "GANG OF ONE"

THURS. 10/14 • DOORS 8, SHOW 9PM • 18+
THE THERMALS
CYMBALS EAT GUITARS, SO COW

SAT. 10/16 • DOORS 8, SHOW 9PM • 18+
CAROLINA CHOCOLATE DROPS
DAVID WAX MUSEUM

SUN. 10/17 • DOORS 5, SHOW 6PM • ALL AGES
ON SALE FRIDAY, 8/20 AT NOON
MAYDAY PARADE
BREATHE CAROLINA, EVERY AVENUE, GO RADIO, ARTIST VS. POET

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WED. 10/20 • DOORS 7, SHOW 8PM • 18+
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LET GO, METS

K-ROD MANS UP . . . AND STRIKES OUT. PLUS, IF YOU'RE JOSH BOOTY, IT PAYS TO GET TASERED.

_BY MATT TAIBBI

As difficult as this summer has been for those of us counted among the Red Sox faithful, let's all agree: it would be a hell of a lot worse to be a New York Mets fan right now. It's not just that the team sucks balls on the field — so do the Pirates, and the Royals, and the Orioles. Yet to be a fan of those teams doesn't even touch the level of pain Mets fans currently experience.

This Mets season has been so excruciating, it's almost as though the team is suffering all the bad sports karma willed into being by the seemingly failure-proof Yankees' profligate spending. In fact, there's almost a *Picture of Dorian Gray* angle here, with the Mets taking on all the character warts, bad on-field luck, and scandal damage that by rights ought to belong to New York's other team. The most recent example of this trend involves Francisco "K-Rod" Rodriguez, the team's hot-headed, increasingly rag-armed closer who allegedly beat up his father-in-law after a game.

Last week, Rodriguez was apparently pissed about not being called into service against the Rockies in a bases-loaded situation that eventually saw fellow Mets reliever Manny Acosta give up a grand slam in a 6-2 loss. After the game, K-Rod was visibly upset, and when a reporter tried to ask him how he felt about not getting the ball, he shouted, "Mind your own fucking business!" Then he went off to the team's family lounge, where his common-law wife, Daian Pena, her 53-year-old father, Carlos Pena, and Rodriguez's mother were waiting for him. At one point, Carlos told K-Rod, "Man up, stop acting like a baby, and play better" — to which Rodriguez's mother told Pena to shut up, leading to a shouting match.

Rodriguez exploded, reportedly telling Pena, "You can't talk to my mami that way!" before allegedly "raining blows" on Pena. Security was called, Pena was hospitalized, and Rodriguez took off in his white Lamborghini. He later returned and was arrested on charges of assault and harassment.

K-Rod has a history of violent confrontations. There was an order of protection against him in his native Venezuela and another alleged incident with Daian is being investigated in California. He's gotten into confrontations with bullpen coach Randy Niemann, former Mets official Tony Bernazard, and then-Yankees reliever Brian Bruney before a Subway Series game last year.

Rodriguez was given a two-game suspension (costing him upward of $125,000 in salary) and upon his return earlier this week, it was discovered that he suffered a torn ligament in his thumb during the alleged assault, ending his season. It could get worse, as he faces up to a year in jail. This case promises to unfold in very public fashion and could become a kind of test case for how pro teams deal with athletes with domestic-violence problems. Give K-Rod 62 points, and stay tuned.

Leader Board Top Five

1_ BRUNO SOUZA (FLAMENGO, BRAZIL) | murder for hire, feeding girlfriend's remains to Rottweilers | **100**
1_ QUENTIN WYCHE (EX-FLORIDA INTERNATIONAL) | murder, taunting | **100**
3_ JEREMY GREEN (EX-BROWNS) | kiddie porn, coke | **90**
3_ BOGDAN RUDENKO (EX-COLORADO SPRINGS GOLD KINGS) | murder | **90**
5_ BRENT VINSON (EX-TENNESSEE) | accessory to murder | **89**

RYAN DALTON

BOOTY CALL

The strange tale of former NFL quarterback Josh Booty took another turn this past week when his abuse suit against the Orange County Sheriff's Department was settled for . . . eight thousand dollars.

This story dates back to 2008, when Booty — brother of former USC star and Houston Texans quarterback John David Booty — was arrested for suspicion of DUI. Cops maintained he got into an aggressive crouch during the arrest and hence had to be Tasered. Booty contended in his suit that the arresting officers taunted him by calling him a "pussy motherfucker" and saying, "The price is wrong, bitch" (apparently a reference to Booty's ex-wife, *Price is Right* model Rachel Reynolds) while stun-gunning him.

Booty sounds like a clown and the suit settlement — $8619 — speaks to how drunk and obnoxious he must have really been.

Matt Taibbi can be reached at m_taibbi@yahoo.com.

Talking Politics

BAKER'S LEARNING CURVE

A DEBATE SHOWS THAT THE CANDIDATE IS IMPROVING – BUT HAS A LONG WAY STILL TO GO

_BY DAVID S. BERNSTEIN

In the first Massachusetts gubernatorial debate, this past June on WRKO radio, Republican Charlie Baker fared poorly, sounding defensive and petulant during testy exchanges with Governor Deval Patrick and Treasurer Tim Cahill. It's not terribly surprising — few people are naturals at the art of being a candidate, and for all his experience in and around politics, this is Baker's first real stab at it. (He has previously run only for selectman in his hometown of Swampscott.)

Still, many have wondered whether Baker has the temperament, and the discipline, to improve himself as a candidate — as his friends Bill Weld and Mitt Romney both did on their way to the corner office.

Two months later, Baker's performance in the campaign's second debate, hosted Monday afternoon in Boston by the nonpartisan think tank MassINC, suggested that the answer may be yes. He was smoother, better focused on his message, and looser — even showing an impromptu, playful side. (After Green-Rainbow candidate Jill Stein drew laughs by confessing agreement with Baker on an issue, Baker outlined a heart in the air with his fingers.)

The forum may have had much to do with the improvement. The single-issue debate, on the Cape Wind project, made message discipline easy. And, because all three challengers agree on the issue — they object to the offshore wind farm, which Patrick has championed — the discussion was a three-on-one. Cahill, who frequently went after Baker in the radio debate, left him alone this time. And Patrick was also far less aggressive toward Baker than he had been in the WRKO studio, as he seems determined to maintain the image of a clean, positive campaign (regardless of what his surrogates are doing). He even apologized for the one time he got snippy toward Baker.

But, the debate also demonstrated the enormous advantage that Patrick and his team still maintain in political experience and skill.

The forum was a perfect setup for Patrick (whose energy and environmental affairs secretary happens to be former MassINC president Ian Bowles). It cast the governor alone on the side of perhaps the most popular thing in Massachusetts outside of Fenway Park — even an *opposition* survey this spring found a staggering 85 percent support for wind-turbine development, with just four percent opposed. Seven out of 10 state residents said they would be more likely to vote for a candidate who supports wind-power projects.

It's possible that those minds would be changed by the arguments made by Baker, Cahill, and Stein on Monday afternoon — but voters will only learn of the non-broadcast event through news reports, most of which, predictably, barely touched on those issue details. Perhaps a couple hundred people (mostly media and partisans, it appeared) actually saw Baker's solid performance; for the bulk of the commonwealth, Patrick assured himself a victory just by showing up.

NO NOSE FOR THE JUGULAR

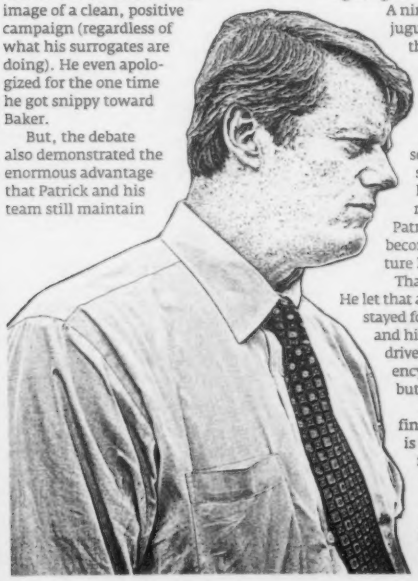
There is a way for a skilled politician to turn situations like this to his advantage. If Baker had seized an opening to attack Patrick, harshly, on a broader point, that would have been the exchange shown on local newscasts, written up in the newspapers, and with luck circulated on the Web.

There were certainly opportunities. At one point, under attack for the terms and alleged lack of transparency in awarding the Cape Wind contract, Patrick blurted out that "we need to get past all of the fussing and fighting over process, and get to results."

A nimble debater looking for the jugular could have pounced — if there is one thing Massachusetts residents can agree on, after Sal DiMasi, Dianne Wilkerson, and an endless stream of other stories, it's that we need more, not less, scrutiny of the process behind state-awarded contracts, licenses, and favors. An outraged opponent could have used Patrick's words to accuse him of becoming part of the Beacon Hill culture he once pledged to reform.

That's not Baker's natural instinct. He let that and other openings go, and stayed focused on his message of jobs, and his mantra that energy policy be driven by diversification, transparency, and competition. Reasonable, but hardly news-making.

Perhaps Baker can still learn to find advantages against Patrick. He is clearly improving, but the time for on-the-job training is running low.



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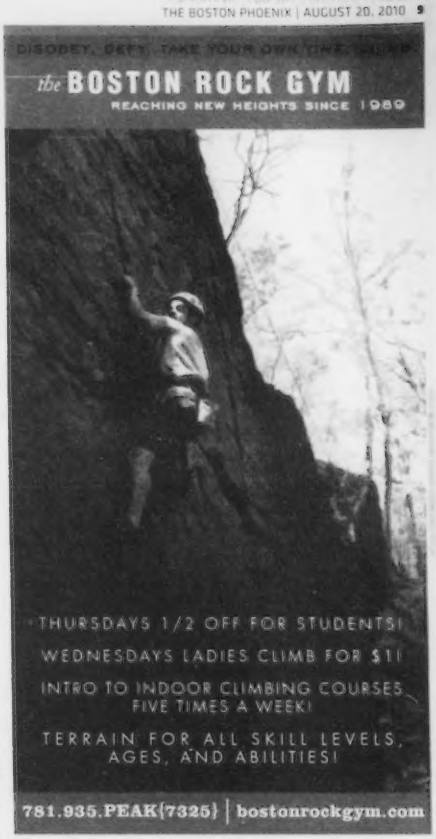

MASTER OF CEREMONIES

BOSTON'S BIGGEST CABARET-PUNK FAME WHORE IS GEARING UP FOR THE ROLE SHE WAS BORN TO PLAY. BUT AMANDA PALMER'S GREATEST WORK OF ART IS HERSELF.

_BY EUGENIA WILLIAMSON

I knew Amanda Palmer would show me her breasts. It was just a question of when.

On a Sunday afternoon, I went to see Palmer, back in Boston to star as the Emcee in the American Repertory Theater's production of *Cabaret*, at her South End apartment. She greeted me at the door in a silk kimono. Her eyebrows were missing. She told me to follow her upstairs.

"I just have to put some pants on," Palmer said, dropping the kimono to the floor. Sighting number one: a partial. They were encased in a cream-colored bra with black lace that matched her bikini briefs.

"Have a green-tea cookie. I brought them back from China," she said, and ducked into the bathroom. She painted on her eyebrows in no time. A number of young women have posted Amanda Palmer makeup tutorials on YouTube, but the eyebrows aren't as difficult as they appear — just a few deft curlicues with liquid eyeliner and voilá. She emerged wearing black straight leg jeans and the sort of T-shirt I relegate to the pajama drawer.

To New Englanders and a deliberately pale faction of society, Amanda Palmer is very famous. To the rest of the world, she is not, but there's a good chance she will be someday. She is the most hard-working kind — some might say the generous kind — of aspiring celebrity: a habitual oversharer.

As a performer, she is equal parts intimacy and artifice. In either case, she is often unclothed. Last year, in what might be seen as a pre-emptive strike against the violation of her privacy, she released a .zip file of naked pictures online. There was also a coffee-table photo book, *Who Killed Amanda Palmer*, in which she played dead in varying stages of undress. In January, Palmer removed her black bloomers on the red carpet after the Golden Globes. In concert, she hooks her legs over her keyboard to flash her underpants.

To her fans, she exposes more than just her flesh. Via Twitter, Vimeo, and her blog, Palmer communes with them on a near-constant basis. The blog has 5000 regular readers, more when she posts something juicy. She hosts regular webcasts like a recent luau-themed party to celebrate the album release of her ukulele interpretations of Radiohead. For those who want more, there's the Shadowbox, an Amanda Palmer-themed message board; it has 8000 registered members.

Performing with the Boston Pops at Symphony Hall

Neil Gaiman

Evelyn Evelyn

"If I'm going to be brutally honest, I started writing songs and making music so that I could be social, and not the other way around," she says. "I think that's actually true for a lot of musicians and they lie about it."

This sociability walloped me in Harvard Square, where Palmer logged time as a living statue before she started her music career. Being there with Palmer felt a bit like walking through London with Oliver Twist — urchins wriggle out of the woodwork and tip their hats to you.

In the two blocks between Café Algiers to First Parish Church, a young man in britches stared a moment too long. Sundry cast members waved hello. A woman in black stopped her. "Amanda Palmer!" she exclaimed and then, in a throaty half-whisper, invited her to a party.

On the church steps, a stocky, black-clad man with spiky hair and eyeliner made arcane gestures at no one while smoking a cigarette. She introduced him with three names — Steven Mitchell Wright — explained he was the show's movement director, and disappeared into rehearsal.

This production of *Cabaret* will likely cement Palmer as a Boston institution. It will also mark the ART debut of director Steven Bogart — Palmer's high school drama coach, with whom she collaborated on "With the Needle That Sings in Her Heart," a Lexington High School original adaptation of Neutral Milk Hotel's *In the Aeroplane Over the Sea*.

The ART gave Palmer carte blanche. She had her pick of plays, actors, and roles. She chose *Cabaret*, Bogart, and the Emcee.

"I thought it was a really inspired choice for Amanda to play the Emcee instead of Sally Bowles," Brian Viglione, Palmer's partner in the Dresden Dolls, tells me over the phone.

"Sally Bowles would have been the more cliché, obvious position, but I think the Emcee is closer to Amanda's personality and her role creatively. Amanda might appear on the surface to be more of the exhibitionist, Sally Bowles type, when in fact the more dominant trait is the puppet master, the person pulling the strings and orchestrating things."

Palmer might seem like a gleeful narcissist, completely devoid of boundaries. But according to her and those close to her, this isn't completely true. Palmer's exhibitionism is instead a careful affectation designed to enhance her art. "The fans only see 10 percent of what I put out there," she says. "The other 90 percent of my life is mine."

'WE SPOKE BOGART'

Palmer has been known to theater geeks, goth kids, and street performers ever since she and Viglione formed the Dresden Dolls in 2001. The Boston duo were heroes to a generation of misfits in stripey tights who flocked to see the Dolls in increasingly large local venues. Palmer first appeared at the ART with Viglione in a play called *The Onion Cellar* in 2006, after which the band went on an indefinite hiatus.

Since then, her own star has risen yet higher, as much by controversy as by the merit of her art. After Palmer released a solo record in 2008, her music video for "Oasis" — a bitterly humorous song about date rape and abortion — was banned in the UK. Palmer refused to apologize, citing personal experience as the source of her right to make light. "I could try to win points by talking about how I've been date raped (I have been, when I was 20)," she wrote on the Huffington Post, "or how I have every right to joke about this if I want to because I've had an abortion myself (I have, when I was 17, complete with fundamentalist Christian protesters shouting at me), but I actually don't believe those experiences should lend me any credibility."

Her label, Roadrunner, attempted to censor another video in which she appeared in a bra; they thought she looked

Continued on p 12

DEREK KOUYOUMJIAN

Continued from p 10

fat. Palmer blogged about it and legions of young women sent in pictures of their bellies. The label was unmoved. She urged them to drop her. They did. Her first act as a free artist was to write a song about the incident and post it for free on the Internet.

Palmer rang in the new year with a bawdy Boston Pops performance that scandalized Symphony Hall regulars, then got engaged to bestselling fantasy writer Neil Gaiman, 16 years her senior. Later that month, she delighted fans and angered disabled feminists when she toured the world with Jason Webley in a two-headed dress for their ersatz conjoined twins music act Evelyn Evelyn.

As she has gained renown — or notoriety — Palmer has continued to go back to Lexington High to commune with Bogart. As far as she's concerned, he's a world-class talent. She refers to him as "Bogart," as though Humphrey had never existed. Bogart has taught drama at Lexington for 20 years, and Palmer says she was able to bond with his current students. "I knew they had Bogart, and we spoke Bogart," she says, grabbing at the air in front of my face as though about to remove a scarf hanging from my nose.

Palmer isn't the only one of Bogart's students to go on to a career in showbiz.

"Steven Bogart was a wonderful teacher," comedian Eugene Mirman tells me from his home in New York. "He was very creative and very encouraging. Our school plays were very involved and very interesting."

"The first student-directed play I was in was Eugene's," says Palmer. She played two parts. "One was to come onstage with a group of people and scream at the protagonist, 'Pants, pants, pants!' over and over again. In the dream sequence, I came out onstage wrapped in Christmas lights, and I had to gyrate around wildly."

"I don't think she was a Christmas tree per se, but she was wrapped in lots of Christmas lights," Mirman says. "She very well might have been yelling 'Pants, pants, pants.' I don't remember the details but that sounds extremely possible."

Palmer describes Bogart's productions as "heavy fucking duty."

"There was a really beautiful [play] that he did after I graduated called *Winter's Fruit*, which is about a girl having an affair with her father and getting pregnant," she says. "The whole play was about the strange love triangle in this family. This was wack-ass theater. She was pregnant with twins, and two of the girls played the fetuses. Part of the set was a sort of womb, and these girls were in the womb, throughout the show, developing."

Palmer laughs as she recalls *Winter's Fruit*, but her faith in Bogart and the value of his work is deadly serious. "It was this constant push toward authentic art, this idea that you could do anything. He's constantly pushing the envelope in terms of form."

At this point I'm imagining an *artiste* in a flowing scarf and a beret, but when I meet Steve Bogart one afternoon before *Cabaret* rehearsals, he is dressed in dark jeans and a T-shirt, a black vest, and round wire-rimmed glasses. He looks like a high-school teacher.

Palmer has attempted to bring Bogart's work to a wider audience for years. She wanted him to direct *The Onion Cellar*. It didn't fly. "I went to the ART and I said, 'I want Steve Bogart to do the show. He's the director that will do this well and understand it,'" says Palmer. "They wouldn't take him because he's a high school drama teacher."

She attempted to score Bogart-directed productions at the Berkley Repertory Theater and the Sydney Opera House, but both fell through. She finally convinced the ART to let him direct *Cabaret* earlier this year.

JEREM KOUYOUMJIAN

LIFE OF THE PARTY Palmer prides herself on "creating this ... crazy life art party environment," she says. "It isn't so much about being famous or being loved, but about having a lot of cool friends."

> *'The fans only see 10 percent of what I put out there. The other 90 percent of my life is mine.'*

"I cast her as a freshman in *A Midsummer Night's Dream* as a fairy," Bogart says. "I saw her as a fringe kid. I don't know what the style was back then [but] all their clothes were ripped, they wore weird skirts over pants and tutus and strange things."

Bogart is subdued as he remembers Palmer as a teenager, but he lights up when he talks about his teaching methodology. "I try to give the kids ownership," he says. "The material that comes out is their material that they're exploring that's inside of them."

Though he's grateful for his former student's attempts to win him international recognition, he still seems a little surprised that she made the effort.

"I've been through this now, talking a lot to theaters, and it got to the point where it was like, okay, here we go again," Bogart says. "And when she said, they want to do this, 'Let's go talk,' part of me was like, 'Oh, here we go again.' I'm just tired of this now. I don't want to talk to another theater . . .' [But] it turned out to be real this time."

"I have such mixed feelings about Bogart," Palmer tells me later. I could tell she knew I'd quote her on it. "On one hand, I see what he does and nurtures at the high school, and it's golden. But I also look at him — he's this genius director — and I think more people outside of Lexington, Mass., need to see this guy's work."

AMANDA UNBOUND

The Sunday of the second week of rehearsals, Palmer gathers the cast of *Cabaret* at her apartment for cocktails. Palmer still lives in what's known as the Cloud Club, a multistory brownstone perpetually bedecked in Christmas lights. On the buzzer, "Amanda Palmer" is written in a florid script in what appears to be black nail polish.

"You [can] look at the whole of my life as a gigantic, multi-purpose party," Palmer tells me. "Since I was a little girl, I've loved the idea of creating this . . . crazy life art party environment where everyone is doing something kooky and there's a lot of give and take and it isn't so much about being famous or being loved but about having a lot of cool friends."

When I arrive with a *Phoenix* photographer and the first guests, Palmer answers the door in her kimono and wet hair. She leads us up to the top floor, an attic space plastered in strange, white, organic shapes that resemble an outsize cobweb. I climb a lacquered tree stump to a crawl space topped with a geodesic dome, where I find musical director Debra Barsha taking in the view of the skyline.

Bogart is not in attendance. He was invited, but he has opted to remain home for a quiet evening with his wife.

The floor is littered with the remains of Palmer's luau party. Leis and ukuleles crowd the wall. "It's like they've been absorbed into the house," remarks her assistant, Hayley, a chipper woman in a Tegan and Sara T-shirt.

Palmer emerges in black trousers, suspenders, and an SS hat — seriously, straight out of Tom of Finland. When most of the guests have arrived, Palmer recruits Wright as her stylist. They settle in a corner and a small klatch of revelers settles in to watch.

She vamps for our camera, stopping the photographer every few shots to appraise his work. "Suck it in," Wright instructs, tilting her head toward the skyline. Someone grabs me to look at another corner of the attic, where hardwood gives way to Plexiglas and there's a view of the third-floor bathroom.

"It's time," Palmer says. She takes off her top. There are her breasts, unveiled at last in their full glory. The crowd cheers.

A British couple in their 80s, veterans of the Old Vic, clap politely.

"Oh, ta-tas!" the wife says. "How darling!" ⊙

Eugenia Williamson can be reached at ewilliamson@phx.com.

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IS MICRO-NEWS THE FUTURE?

AOL THINKS SO, AND THE *GLOBE* AND GATEHOUSE ARE FIGHTING BACK

BY CHRIS FARAONE

GEORGE FRIGMAN

AOL is like the Energizer Bunny. It just keeps going and going through a staggering number of transformations and reinventions, and now it's betting $50 million that it can beat America's newspapers at their own game by providing local coverage so phenomenally complete, so microscopically granular, that soccer dads and zoning-board moms across the nation will collectively moan, "Give it to me."

Specifically, AOL is trying to corner the market on hyper-local news, which is the latest bright idea to sweep the communications industry. Ever since the online revolution decimated long-established advertising models and disrupted audience relationships, for-profit journalism has been engaged in a two-front existential conflict to redefine how it relates to readers and reinvent how it makes money. To date, relating to readers has proven easier than turning profits. AOL is itself a case in point — so far this year it has lost more than $1 billion.

Estimates of what the hyper-local market may be worth vary. New-media researchers at Borrell Associates in Virginia forecast that nearly $15 billion will be generated from local online ads this year, and even more important, that this number has been growing — by $1 billion since 2009. Publishers are betting on hyper-local ventures on the basis of two beliefs: first, that consumers want information that's directly relevant to their lives, and second, that while neighborhood businesses often can't afford ad space in major newspapers, they *will* take advantage of reasonable online rates. Still, not everyone's convinced that hyper-local is a wise investment, or even a major plus for civic-minded news.

"If there's any constant in American journalism, it's that local journalism has always been terrible," says *Vanity Fair* contributor and noted contrarian Michael Wolff.

Wolf owns newser.com, a worldwide content aggregator that he tooled to "put newspapers out of business." But he said there's no profit in local journalism online.

"There is yet to be a successful business model," he said. "Every one of these efforts has, to my knowledge, floundered on the fact that there just aren't enough eyeballs."

In New England, at least for now, these are the players trying to prove him wrong:

- the New York Times Company, which owns the *Boston Globe* and its 31 Your Town Web subsidiaries;

- the Framingham-based Community Newspaper Company (or CNC, a division of the larger New York-based GateHouse Media), which operates Wicked Local sites covering more than 150 Massachusetts towns;

- and AOL, which has established its Patch news sites in 13 commonwealth target areas, with 50 more in development from Back Bay to Cape Cod.

The *Boston Herald* will also be a player in this game, even if only by default. Their coverage area already includes many of the beats the hyper-local crowd have their eyes on.

"Boston is our neighborhood," says new *Herald* editor Joe Sciacca, who notes that his paper has long excelled at municipal sports coverage.

Given the generally gloomy forecasts for journalism these days, only uncertainty is certain: the news of stiff competition for hyper-local readers and ad dollars is either a sign of hope, or a decidedly counterintuitive plot twist.

A THREE-WAY BATTLE

The fierce competition between Patch, Your Town, and Wicked Local is just the latest dog fight in a long-gestating turf war that boiled over in late 2008, when Wicked Local's parent company sued the *Globe* for copying its content on boston.com's Your Town portals. The two parties settled in January 2009, establishing strict parameters for how boston.com could feature Wicked Local links and content. Almost as if a starter pistol popped, the race to provide extensive hyper-local coverage took off, and within a year, the rivals would have beat reporters in more than 30 common markets.

CNC has deep roots in small-town Massachusetts, with more than 100 daily and weekly publications — including regional anchors in Framingham (the *MetroWest Daily News*) and Quincy (the *Patriot Ledger*) — to feed its Wicked Local sites. Of the places where Wicked Local and Your Town compete directly, CNC owns a newspaper in all but one, while in some cases Your Town has been providing in-depth coverage there for less than a year. *Globe* Regional Editor David Dahl says his organization is confident that its reputation and wide suburban footprint, long-established by weekly regional supplements, makes it a player. "We'll stand on our own two feet and let readers decide if they want to choose a professional news organization," *Globe* editor Dahl says.

Still, for good measure, his company hired the majority of Your Town reporters away from CNC; there are currently Wicked Local alumni working *Globe* beats in Needham, Belmont, Beverly, Framingham, Cambridge, and Danvers, among other places.

Patch shook things up further. Founded by AOL CEO Tim Armstrong during his tenure at Google, the operation was acquired by AOL in June for $7 million and quickly made a top priority.

Currently operating in Virginia, California, Connecticut, Illinois, Maryland, New Jersey, New York, Rhode Island, Massachusetts, and the District of Columbia, as of this month Patch has 100 working and interconnected sites nationwide, all geared for super-specific locales. By the end of 2010, AOL expects to have 500 Patch sites in 20 states.

Each Patch local editor, or LE, is assigned a single location to cover. LEs must write, report, edit, shoot video, snap pictures, tweet, dispatch freelancers, and manage a budget.

Despite the heap of required duties, former GateHouse employees told the *Phoenix* that it was probably a no-brainer for five reporters so far to leave CNC for Patch — leading some in the news scene

to nickname it "Poach." (CNC did not respond to *Phoenix* inquiries.)

It might not seem like much to those not in the janitorial or journalism fields, but AOL's $38,000 to $45,000 salaries are significant, and in some cases more than twice the compensation paid at GateHouse weeklies. And if that wasn't enough, GateHouse expats say a breaking point came this past March, when an annual report revealed that company executives pocketed more than $1 million in annual bonuses despite losing more than $530 million in 2009. Of course, those desertions just mean more opportunities at GateHouse for other young journalists.

"It's never been as terrible for entry-level reporters as people may have thought it was," says Boston University journalism professor Fred Bayles. BU's State House program, which Bayles oversees (and of which I am a product), has fed several graduates to the *Globe* and CNC. "We always had some students who were hired, but now we can't make them fast enough — there's more opportunity for somebody graduating J-school now than when I did in 1972."

REDEFINING HARD WORK

The community-news gossip circuit lit up two weeks ago, when *Phoenix* contributor and Northeastern University journalism professor Dan Kennedy posted an anonymous letter from a Patch editor on his Media Nation blog. "What is becoming distressing is this sense that I can't get a break," wrote the complainant, who also grieved that her non-journalistic management duties were often staggering. "I've worked in journalism for more than 20 years as a newspaper reporter, online editor, magazine editor, and I've never worked so much in my life."

Such concerns were not unprecedented. In April, the *Los Angeles Times* profiled a 35-year-old Patch editor in tony Manhattan Beach, California, who works 70-hour weeks, and looks like it.

Reactions to the critical letter to Media Nation were mixed. One Massachusetts Patch editor came down in the middle: "We're doing something really big really fast," he told the *Phoenix* anonymously, in between assignments. "It's not a good fit if you have kids or anything like that, but it depends on the kind of person you are. I've heard some people complain that there's not enough support, but I've found that there are people higher up if you need them. Still, you have to be really independent."

The major difference between Patch and its competitors, Your Town and Wicked Local, is that the latter two have old-media backbones. *Boston Globe* stories that are relevant to Needham, for example, would appear on that suburb's Your Town site; the same goes for stories from a CNC print publication that could be featured on one or more appropriate Wicked Local pages.

For reporters trying to get a foothold in unfamiliar territories, those affiliations and support structures can be vital.

"My editors have always been understanding of the fact that there's not always news in every community every day," says Your Town reporter Molly Connors, who covers three South Shore communities. "My experience has been a positive one . . . even with as much as I've had to cover, my editors still gave me time and opportunities to do some longer stories and enterprise reporting."

Time will reveal what effect the saturation in community news will have on civic life. In some municipalities, including Danvers, Wakefield, and Needham, there can sometimes be up to five Fourth Estate representatives — from Patch, Your Town, Wicked Local, the local independent paper, and in some cases the *Herald*.

In certain towns, sources told the *Phoenix*, officials accustomed to talking to a single reporter a few times a week are now inundated with media inquiries.

PROFITABLE – OR NOT?

With that said, critics contend that the hyper-local movement has little to do with news — and everything to do with the bottom line.

Wolff is especially wary of the economic potential in costly hyper-local Web bureaus: "It's really hard to figure out a model in which you can fund journalism in small markets," he says. "I've done the math, and if you have a local market of even 25,000 people I don't see how you can make money unless you essentially pay [reporters and editors] nothing."

> *'If there's any constant in American journalism, it's that local journalism has always been terrible.'*

Both the *Los Angeles Times* and businessinsider.com blasted the earning potential of the Patch site for Manhattan Beach, which is more than twice the size of most existing Patch communities in Massachusetts. It also has a median household income of more than $100,000 that enables AOL to charge more for local ads than it could somewhere like Melrose, where that number is closer to $68,000 for fewer than 14,000 residents. On top of that, AOL reported a $1 billion loss in the second quarter of 2010 alone; the Patch investment represents less than two percent of that, but the number is daunting nonetheless.

"We love it when people say that [the Patch revenue model is not viable] — it may keep competitors from coming after us," says Patch Editor-In-Chief Brian Farnham, who is optimistic but still compares the AOL undertaking to "building a bus as it's barreling down the road."

"People can do the math from their vantage point," Farnham says, "but we know what we know, and we're hell-bent on proving that a Patch can work in any community."

With young and hungry reporters scrambling for scoops in small towns and cities coast to coast, it's inevitable that ambitious endeavors like Patch and Your Town will be important journalistic experiments. After all, no one is sure of what the future holds, and news organizations are waiting impatiently for successful formulas. As for which sites will prevail and which will fail, that fate will ultimately lie with consumers.

"That sounds like a lot [of competition]," says NYU professor and longstanding community-journalism advocate Jay Rosen about the crowded Massachusetts press-scape. "But I can't see any scenario in which the market doesn't take care of this. Can you?" ⊙

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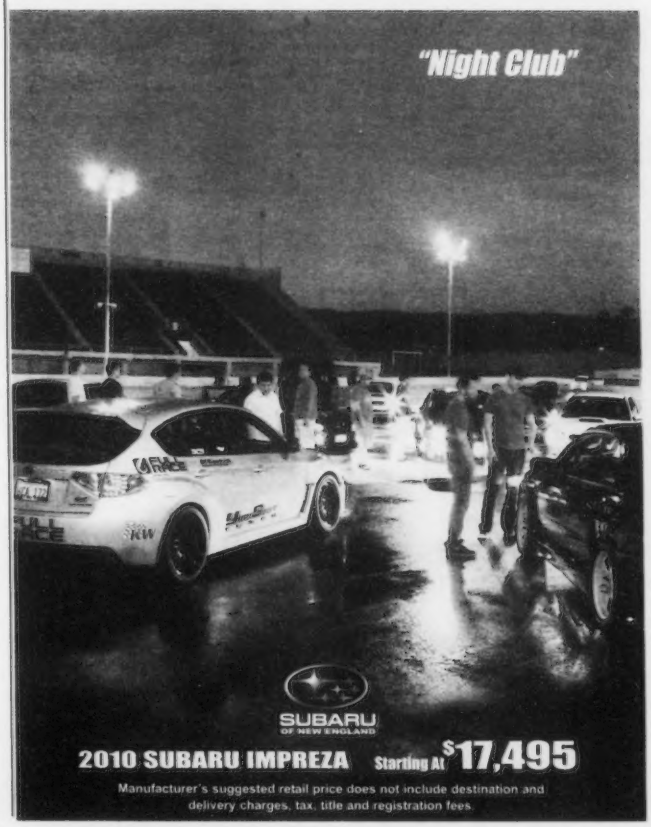

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Poor	⊖	Based on average entrée price

THE GALLOWS

THE SOUTH END GETS A KILLER GASTROPUB

_BY ROBERT NADEAU

MELISSA OSTROW

BELEIVE THE HYPE The Gallows' farmer's platter features an assortment of splendid fare from across the region, delivering on the promise of locovore goodness.

DINING OUT

I think this gastropub thing is a keeper, if we can just find it a more appetizing name. And the Gallows, while its kitchen can execute, also needs a better name. The Boston hanging hill was across Washington Street and up toward downtown, but that was more than 300 years ago. There's nothing morbid or goth inside this spiffed-up bar of replaned wormy-white cedar barn boards. Chef Seth Morrison (ex-Vee Vee) does the comfort-food thing but then goes gourmand on a locovore theme. The true test of locovores is February, not August, but with a steadier hand on the salt shaker, Morrison could be, well, killer.

Something as simple as an appetizer of "Allendale Farm Tomatoes" ($12) not only includes white, green, Cherokee purple, and regular red beefsteak tomatoes at their August best, but also three kinds of cherry tomatoes, one of which, with a kind of striped, swirled skin, may be the greatest tomato I've ever tasted. The chef cuts these perhaps not so precisely as a sushi chef, but with some attention.

Heirloom tomatoes also appeared on the farmer's platter ($14), along with a truly splendid Berkshire Blue cheese from Lenox, a salad of tomatoes and Narragansett Creamery fresh mozzarella, curried peaches (unripe but with a lively hot curry flavor), cured olives ($3 a la carte), lightly pickled grilled eggplant slices, lightly pickled carrot sticks ($4 a la carte), and a cup with some Allendale honey. A lot of sources and names, but the flavors justify the hype. The crusty bread, soft inside, is from B&R in Framingham. Grilled sausage ($6) was good and possibly housemade, but not special. Chowder ($10) had lobster, clam meat, mussel meat, and sliced potatoes in a bisque-like broth with cream, sherry, and pepper.

On an earlier visit, "local wild chicken mushrooms" ($12) used the toughness of these large, fronded fungi to broil up with barbecue sauce. A longshoreman platter ($18) has rillettes of striped bass without enough salt to cover a bit of fishiness, and a firm bluefish pâté ($5 a la carte) that was likewise a little bland, plus an excellent caponata, bean salad from local shell beans, olives, and a mild aioli dip for some pickled vegetables.

At the other extreme of salt, an "altajena" ($22, and the correct Portuguese is "Alentejana") had lovely littleneck clams and crisped new potatoes in the sauce of slow-braised pork with cumin and pepper, but so much salt we didn't even soak up more than half of it with the bread. Mussels ($12) was a big bowl of plump ones in what — when you got down to it — was a salty tomato broth, but that's expected in this dish.

Poutine ($9/traditional), the second-leading cause of cardiac death in Quebec, comes traditional or in three gussied-up platters. Since it starts with a lot of French fries (good, not amazing), this is comfort food, not diet food. The original topping of gloopy gravy and farmer's white cheese is as far as we were willing to go.

A special (on a rapidly rotating seasonal menu) on striped bass ($25) had a splendid chunk of fillet, mounted on white polenta so light I'd compare it to a soufflé, with a few sautéed greens to complete the platter. Berkshire pork loin ($22) was not the best way to get at this heritage pork, as the loin is too lean a cut. The platter was worthwhile for fried whole sweet potatoes as rich and sweet as I have always imagined them baked with 'possum, and garnishes of grape salsa and bits of avocado.

Brisket ($22) is the dish to have, when it is on the menu, as it is braised until falling apart, with remarkable flavor, alongside an ear of genuine summer sweet corn, and sautéed beet greens.

These days, restaurants are attentive to the beer list, the wine list, and craft cocktails. A "healer" ($9) is rye whiskey, lime, mead, and a bit of honey, making a small drink of better balance than many whiskey sours. The "zombie" ($9) is a light version of the classic rum punch with a paper umbrella. Winewise, I only got to the well-selected southern French varietal Carignanissime de Centeilles ($8/glass), which gets a solid, almost-Bordeaux-like nose out of the main grape of Chateauneuf. Local beers include Dave's Pale Ale from Connecticut ($6) — one of the hoppiest beverages ever sold in cans — and Rapscallion honey from Holyoke ($6), balanced between hops and honey, but blander than Dave's. When they do go international, it is to Belgium for the celebrated Delirium Tremens ($12), a deceptively pale colored double-strength ale with a book-length sequence of flavor impressions.

Desserts ($6) are a simple and effective list: a flourless chocolate cake served too cold so you can't break off pieces as fast as the flavor compels you; a berry crisp, mostly blueberry of late, with excellent cottage pudding crusts, but too much lemon juice our night; and a bananas Foster/s'more brullee, a blessedly small bowl of bliss where you reach through the browned meringue topping to get to rum-inflected banana chunks topped with some chocolate sauce.

Service at the Gallows (no jokes here) is not what you pay for, but it works. The servers can tell you where everything comes from, and they get the orders right. There can be gaps in production, so I recommend taking dishes as they come, since you will want to share. The room is bigger than you expect, and also louder when full, and there is also a soundtrack, mostly of reggae. I know there is a Boston beach in Jamaica, and reggae has had fans here since the '70s, but if you are doing locovore food, shouldn't you do locovore music? Why not?

Robert Nadeau can be reached at robtnadeau@aol.com.

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BY MC SLIM J9

SCOTT M. LACEY

For a couple of years now, I've been shopping at Las Ventas, the South End Spanish gourmet grocery and deli run by Luis de Haro. If that name sounds familiar, it's because Luis's brother Julio is the chef/owner of Estragon, the superb Spanish restaurant next door. Las Ventas has become my go-to spot for La Casera (a citrus soda essential for making *tinto de verano*, a favorite summertime cooler), and offers a deli case full of beautiful cheeses and cured meats imported from Spain. For instance, Las Ventas carries *jamón ibérico de bellota*, one of the world's most exquisite long-cured hams, made from acorn-fed, free-range black Iberian pigs, and fully worth its breathtaking price of $150/pound. Most deli items here, as well as groceries like olive oils, jarred peppers, pasta, chocolates, cookies, cookbooks, rices, and pans for paella, carry far more modest price tags.

I recently noticed a queue of doctors and nurses in scrubs on break from nearby Boston Medical Center, and realized I'd overlooked a key feature here: made-to-order *bocadillos* (sandwiches). Combining Las Ventas's deli-case treasures with fantastic breads from Cape Cod artisanal bakery Pain d'Avignon (including superb versions of baguette, sourdough, and whole-grain rolls), the results are stunning. Number one with a bullet is the Mallorca ($7.50), layering sobrassada – a soft pâté of cured-pork chorizo colored a fervid orange from rooftop-dried paprika – with soft goat cheese, microgreens, and garlic-spiked alioli. The Las Ventas ($7.50) includes tortilla española (the potato/egg frittata ubiquitous in Spain's tapas bars) from Estragon's kitchen with caramelized red peppers and alioli: unusual, filling, delicious. The lighter Tetilla Grill ($5.95) is grilled cheese, tomato, and EVOO; tetilla is a buttery, mild Galician cow's-milk cheese manufactured in delightful, breast-shaped half-rounds.

The Doña Camila ($8.50) is a good way to taste a less extravagant but still fine Spanish ham: it includes *jamon serrano* (which retails here for $28/pound), tomato, and EVOO. The Doña Ines ($7.50) includes butifarra, a gently spiced white pork sausage, plus Manchego cheese, greens, and alioli. The robust Extremadura ($7.50) boasts grilled pork loin, caramelized onions, mustard, and alioli. Drink options include iced and hot coffee and tea ($1.50), espresso ($2), cappuccino ($2.95), bottled fruit juices ($1.75) and lemonades ($2.50), and Boylan bottled sodas ($1.75). As its dozen-strong bocadillo lineup shows, all it takes is excellent bread, quality imported meats and cheeses, and the occasional throw-in from your brother's fine-dining kitchen to yield a can't-miss lunchtime option. Who knew the Spaniards could make such amazing sandwiches?

Las Ventas, located at 700 Harrison Avenue, in Boston, is open Monday to Saturday, 11 am–6 pm. It is also open on Sunday, noon–5 pm, except during July and August. Call 617.266.0905.

WEEKLY SPECIALS

CAPSULES OF RECENT RESTAURANT REVIEWS

Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

SICHUAN GOURMET | 1004-1006 Beacon St, Brookline | 617.277.4226 | $10–$20 | You know how Japanese food induces a calm, meditative frame of mind so that subtle flavors emerge from the blandness? Well, authentic Sichuan food, as interpreted here, has a diametrically opposed approach — to overwhelm the taste buds with hot, spicy flavors as to create an impression of complexity. There are a handful of authentic dishes that won't fry your eyeballs, but don't get caught ordering kung pao chicken or tangerine beef or General Gau's anything.

NOCHE | 3 Appleton St, South End | 617.482.0117 | $16–$30 | The cool thing here is to stay with the clever appetizers like roasted tomato and a terrific tuna tartare (the chef used to have a sushi restaurant in South Beach). Entrées are well executed but not so creative, and neither were the opening desserts. Late hours, and a golden-lit if subterranean room make people and food look fabulous.

PULSE CAFÉ | 195 Elm St, Somerville | 617.825.1730 | $12–$13 | "Buffalo" tofu bites are cool. You can't watch the game because there are no TV sets in this pretty little vegan haven. You could read a good sports book if you were careful not to get hot sauce on it. Then you would have to be careful with dessert, because the only other thing our critic really liked was the mint chocolate mousse made from silken tofu. This is, however, the ideal restaurant to take a vegan on a second date. Because on the third date you can cook so much better, even in vegan, on your own.

CHEZ JACKY | 1414 Comm Ave, Brighton | 617.274.8687 | $10–$15 | Entry-level French food is the intention, and it can be successful, on dishes like the appetizer pâtés, the side vegetables, the roast chicken, and the chocolate mousse. Beware of fusion at this price point, which is low. Nice casual vibe, excellent wine list, and truly superb Quebecoise ales.

KHAYYAM RESTAURANT | 404 Harvard St, Brookline | 617.383.6264 | $11–$23 | Wonderful Persian food, and bound to improve when they go back to traditional rice pilaffs. At the opening the big news was kebabs, the mixed grill combining lamb kebab and beef kubideh being red-meat heaven. The leading appetizers were soups. No liquor but lots of great eating, real lemonade, and Euro desserts.

MUMBAI CHOPSTIX | 254 Newbury St, Boston | 617.927.4444 | $9–$22 | Some great simple food here, and some unusual dishes with Indian spices and Chinese techniques. Also a lot of familiar-looking dishes hedging the bet. Avoid the hedges, order everything weird, especially fried okra, Hakka lamb, and date pancakes. Worst wheelchair access in Boston, but they do take out.

STODDARD'S FINE FOOD AND ALE | 48 Temple Pl, Boston | 617.426.0048 | $13–$25 | Two years of planning and rehab work on the historic building, and it actually pays off with one of the best and handsomest gastropubs in a year of dozens of them. Much history all in fun, but timelessly great food and respectful cocktails and craft beers. If they took reservations, you wouldn't be able to get one. (A private club planned for the basement may be the solution.) Entrées are the course, with great use of local rabbit and cod, heritage pork, and the best chicken pot pie ever.

FOR RESTAURANT ARCHIVES, GO TO THEPHOENIX.COM

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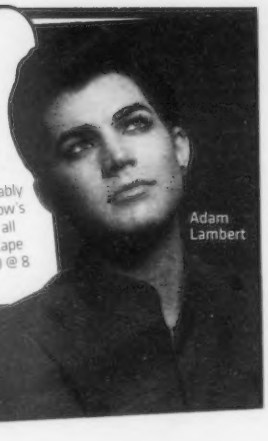
IDOLATRY

For all its ratings mega-success, *American Idol* hasn't churned out many actual American idols during its 10 seasons. That's mostly because its vanilla alumni are void of pop sensibilities: no stage presence, no sense of humor, and certainly no pizzazz. Well, **ADAM LAMBERT** possesses all three of those attributes . . . which is probably why he didn't win. He's since joined the ranks of the show's chart-topping minority, and now he's sprinkling pizzazz all over the region in shows that include tonight's at the Cape Cod Melody Tent, 21 West Main St, Hyannis | August 19 @ 8 pm | $37.25-$54.25 | ticketmaster.com.



Adam Lambert

My Morning Jacket

ALL-AMERICAN

THURSDAY [19] + SATURDAY | We love it when a band tour outside the confines of an album release, since that leaves them free to maneuver throughout their catalogue without having to force-feed their fans new material. **MY MORNING JACKET** haven't released a record since 2008, and though *Evil Urges* was pretty damn enjoyable, it will be a treat when they reach deep and unleash some classics in an opening slot for **TOM PETTY AND THE HEARTBREAKERS** at the Comcast Center, 885 South Main St, Mansfield | August 19 + 21 @ 7 pm | $42.50-$132.50 | 800.745.3000 or ticketmaster.com.

COMEDY

SATURDAY | Say what you will about the recent cinematic output of **SHAWN AND MARLON WAYANS** (and don't pretend you didn't enjoy *Little Man*), at least they look as if they were having fun. And with legitimately hilarious works under their belt (*In Living Color*, *Don't Be a Menace* . . .), you'd have to be a real stick in the mud to deny their comedy chops. Catch the brothers before they head back into the studio for *White Chicks 2* (seriously).
Wilbur Theatre, 246 Tremont St, Boston | 7 + 9:45 pm | $25-$35 | 800.745.3000 or ticketmaster.com

OPERA ON SCREEN

SUNDAY | Disgruntled men murdering their exes is an everyday occurrence these days, but it's nothing new on stage. In Georges Bizet's ***CARMEN***, which debuted in 1875, the besotted Don José loses his grip when the title chanteuse sings the famous "Habanera." After that, things work out well only for generations of operagoers, like those who'll attend the Coolidge Corner's screening of a filmed 2009 performance at La Scala conducted by Daniel Barenboim.
Coolidge Corner Theatre, 290 Harvard St, Brookline | 10 am | $20; $17 students, seniors | 617.734.2500 or coolidge.org

\m/

TUESDAY | All aboard! The crazy train is at the station, and the next stop is **OZZFEST 2010**. Ozzy may be a little older (though hardly wiser), but we're pretty sure he still knows how to rock out. Hard. So come relive your high-school heavy-metal days with the King of Darkness himself. **MÖTLEY CRÜE** shares the headlining bill; **ROB HALFORD**, **DEVIL DRIVER**, **DROWNING POOL**, and more round out this day of mayhem.
Comcast Center, 885 South Main St, Mansfield | Noon | $39.50-$152 | 800.745.3000 or ticketmaster.com

PARTY

WEDNESDAY | Man, we really cannot believe that the end of summer is already upon us. We could cry, we could kick off our winter dormancy early with a large bottle of Schnapps, or we could dance our collective asses off with **BODEGA GIRLS** at their **COOL RANCH END OF SUMMER BASH**. We choose the loss of our asses via wild dance party. You should too. "Get weird" with DJs Brek.One, Mac Machine, and King Ev Rock and send off summer in style.
Middlesex Lounge, 315 Mass Ave, Cambridge | 10 pm | Free | 617.868.MSEX or middlesex-lounge.us

HOT TIX

BONOBO | November 7 at the Paradise Rock Club, Boston | $18 | On sale Thursday at noon | ticketmaster.com

PRETTY LIGHTS + CHIDDY BANG | November 5 at the House of Blues, Boston | $25-$35 | On sale Friday at 10 am | livenation.com

GRINDERMAN | November 13 at the House of Blues, Boston | $25 | On sale Friday at 10 am | livenation.com

KATE NASH | November 18 at the Paradise Rock Club, Boston | $20 | On sale Friday at noon | ticketmaster.com

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CONDUCTING FROM THE GRAVE · STICK TO YOUR GUNS · AS BLOOD RUNS BLACK
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FRI. OCTOBER 15 • ON SALE NOW

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GWAR
NEVERMORE
BLACK VEIL BRIDES
THE CASUALTIES · WILLIAM IN CONTROL
MOTION LESS IN WHITE · WARBRINGER
MUTINY WITHIN · INFERNAZON
MOBILE DEATH CAMP · HATESPHERE
SAT. OCTOBER 16 • ON SALE NOW

WAAF 97.7 / 107.3 PRESENTS
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TWIZTID
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TECH N9NE
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DUN GEN
WITH THE ENTRANCE BAND
WED. OCTOBER 13

FIREWORKS
THURS. SEPTEMBER 23

THE FELICE BROTHERS
(OF TWO GALLANTS)
THURS. OCTOBER 28

SWINGIN' UTTERS
THE COPYRIGHTS
HAVE NOTS
SUN. SEPTEMBER 26

AZURE RAY
WITH TIM FITE
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FREE STUFF!

ICE CREAM SOCIAL FOR DOGS | Free ice cream from Polka Dog Bakery for dogs and free gelato for their human friends, plus pet-care advice and photos | Joe Wex Dog Recreation Space at Peters Park, 1277 Washington St, Boston | August 19: 5-7 pm | arlboston.org

BAZAAR BIZARRE | Odd-craft fair with live music and 40 vendors | Union Square, Somerville | August 21: 4-8 pm | bazaarbizarre.org

SALEM JAZZ AND SOUL FESTIVAL | With the Grace Kelly Quintet, Dwight and Nicole, the Sam Kininger Band, Miss Tess and the Bon Ton Parade, and more | Salem Willows Park, 167 Fort Ave, Salem | August 21: 10:30 am–7 pm; August 22: noon–6 pm | www.salemjazzsoul.org

MICHAEL CAPUZZO | *The Murder Room* reading | Harvard Coop, 1400 Mass Ave, Cambridge | August 24 @ 7 pm | 617.489.0519

BOSTON LANDMARKS ORCHESTRA CONDUCTED BY CHARLES ANSBACHER | Haydn's Symphony No. 88, Beethoven's Symphony No. 1, and Prokofiev's Symphony No. 1 [*Classical*] | Hatch Shell, Charles River Esplanade, Boston | August 25 @ 7 pm | landmarksorchestra.org

8 DAYS A WEEK

CRYSTAL-BALLING THE BEST UPCOMING EVENTS

THURSDAY 19

TELL YOUR CHILDREN | The stars of *Mystery Science Theater 3000* dismantle an unintentionally uproarious cult classic in **"RIFFTRAX LIVE: *REEFER MADNESS*,"** a film screening with live jokes and commentary at select theaters. From the fear-mongering PSA premise to the wild piano playing, funny guys Michael J. Nelson, Kevin Murphy, and Bill Corbett are sure to have a field day riffing on this one. Don't fear the reefer at the Regal Fenway Stadium 13, 201 Brookline Ave, Boston | 8 pm | $12.50 | fathomevents.com.

CAJUN | The Cajun-music revival pretty much started with brothers Michael and David Doucet and **BEAUSOLEIL**. This sextet are still arguably the best at spinning the indigenous Louisiana country fiddle-and-accordion-driven two-steps and waltzes — and Michael is a violinist everyone should hear. This is your chance, at the Regattabar, Charles Hotel, 1 Bennett St, Cambridge | 7:30 | $25 | 617.395.7757 or regattabarjazz.com.

Allston funk-fusion band **LOVE IN STOCKHOLM** have a tour in store and a debut full-length due October 1. Hear new songs and old crowd favorites at Johnny D's, 17 Holland St, Somerville | August 20 @ 9:45 pm | $10 | 617.776.2004 or johnnyds.com.

FRIDAY 20

***TITANIC* 2?** | Good thing there aren't any icebergs in Boston Harbor, because the **CALLITHUMPIAN CONSORT** is taking to the high seas to perform Gavin Bryars's improvisational work *The Sinking of the Titanic* from a boat. Inspired by the musicians who played on as the fabled ship sank, the piece will be amplified and manipulated by a computer "to create an atmospheric, ocean-themed sound installation." This unique concert will be visible and audible from the Putnam Investments Plaza (outdoors) and the Barbara Lee Family Foundation Theater (indoors) at the Institute of Contemporary Art, 100 Northern Ave, Boston | 7 pm | $20; $15 students | 617.478.3103 or icaboston.org.

BLUES | Fiery 60-year-old blues-guitarist/singer **JOE LOUIS WALKER** joins forces with "young upstart" six-stringer Murali Coryell (40, son of Larry) and a crack local rhythm section — keyboardist David Maxwell, guitarist Kevin Barry, bassist Marty Ballou, and drummer Per Hanson — at the Regattabar, Charles Hotel, 1 Bennett St, Cambridge | 7:30 pm | $24 | 617.395.7757 or regattabarjazz.com.

SATURDAY 21

COMBAT | Hear ye, hear ye, all Bostonians who be man enough had best show themselves at the **HISTORICAL COMBAT SYMPOSIUM: FROM PAGE TO PRACTICE**, where even the lowliest peasant can learn to fight like a knight errant. Or something like that. To us, historical combat is like a cross between larping and attending a Renaissance Fair, but more hardcore and factually sound. Students at the symposium will attend a series of lectures, hands-on workshops, and roundtable discussions about turning swordplay and fencing into living practice. *En garde!* at the Higgins Armory Museum, 100 Barber Ave, Worcester | 10 am–5 pm | $25; RSVP required | 508.853.6015 or higgins.org.

FUN | They've instigated a flash-mob pillow fight, persuaded hundreds of people to dance in complete silence, and let you choose your very own adventure. Now, the Banditos Misteriosos are calling you to arms at the **WATER GUN FIGHT 2010: CLASH OF THE AGES**. This isn't the first H_2O battle the secretive band of revelers have hosted (anyone make it to the Revolutionary Battle of '08?), but it is the first to feature "warriors throughout time and space colliding." So suit up and get ready for an epic fight. Be there or be . . . dry? Location TBA online August 20 at midnight | 1:30 pm | free | misteriosos.org.

LGBT | Hey ladies, hey ladies, hey ladies! It's time for the **2010 FUSION POOL PARTY** annual all-girl fête. The sexy fun will include some good-old-fashioned fun 'n' games in the box. (The *sand* box, where's *your* head at?!) Volleyball, horseshoes, that kind of thing, plus the always-popular oil-wrestling match, a wet-T-shirt contest, tunes spun by DJs msladyj and Dena, and delicious eats. The East Coast Biker Chicks will be filming the whole party for an upcoming reality series, so prepare for your close-up. Come on in, the water is sure to be fi-i-ine at Randolph Country Club, 44 Mazzeo Drive, Randolph | Noon–8 pm | $15 | lesbiannightlife.com/fusion.

MORE LGBT | And over at the House of Blues, the ginormous Epic Saturday weekly gay night is returning its roots with an **AVALON "GAY '90s" REUNION PARTY**. All the scene fixtures — Eileen Dover, Fena Barbitall, Afrodite, Mizery, gay nightlife guru Chris Harris — will be there, and DJs Richie Ladue and Darrin Friedman will battle it out with the best nostalgic jams. They're currently taking requests for this huge party at 15 Lansdowne St, Boston | 10 pm–2 am | free before 11 pm; $10 after | chrisharrispresents.com/epic.

PUNK | Hyper-literate New Jersey rabble rousers **TITUS ANDRONICUS** aren't your typical buzz band. These wry young punks followed up their 2008 rager, *The Airing of Grievances*, with *The Monitor*, a mammoth, pseudo-concept album that's kind of about the Civil War but also kind of about Somerville. With a raw and unabashedly enthused live show, Titus Andronicus are a tour de force of 'eff-all self-determination and good times. They'll be playing with Philadelphia rock-revivalists **FREE ENERGY** at Royale, 279 Tremont St, Boston | 5:30 pm | $15 | 800.745.3000 or ticketmaster.com.

SUNDAY 22

INDIE POP | With the release of their debut album, *An Exaltation of Laarks*, last year, Wisconsin's **LAARKS** earned a national reputation for catchy, radio-ready indie pop. Although they're often likened to Death Cab for Cutie, we'd beg to differ — this four-piece's sound and energy are far more infectious. They're joined by Jamaican bobsledding enthusiasts **COOLRUNNINGS** and **BUSY ARMS** at T.T. the Bear's Place, 10 Brookline St, Cambridge | 9 pm | $9 | 617.492.BEAR or ticketweb.com.

MONDAY 23

'80S NOSTALGIA | Every year, it seems, there's a new movie princess for young girls to adore, but the cult favorite ***THE PRINCESS BRIDE*** straddles generations and genders with its tale of a callow youth (Cary Elwes) who must rescue the title beauty (Robin Wright). Maybe the appeal lies in director Rob Reiner's deft meshing of sly parody and genuine delight. Or maybe it's because the film includes the finest cinematic performance of the late, lamented Andre the Giant. Judge for yourself when the *Bride* takes the big screen at the Coolidge Corner Theatre, 290 Harvard St, Brookline | 7 pm | $9 | 617.734.2500.

TUESDAY 24

LOCAL | Next month, country-tinged garage-rock trio **BANDITAS** will be taking up a Wednesday residency at the Plough and Stars. But before they do that, they're showcasing new songs like "Virginia" and "Heartbreaker Blues" (both released online in April) and teaming up with **SHEPHERDESS** and **SISTER SPACEMAN** for a big night of female-fronted rock in Central Square that you'd have to be crazy to miss. Head over to T.T. the Bear's Place, 10 Brookline St, Cambridge | 9 pm | $7 | 617.492.BEAR or ticketweb.com.

WEDNESDAY 25

REGGAE ROCK | Savor your last precious moments of summer with a laid-back, reggae-inflected set by **SEAN BONES**, whose Frenchkiss Records debut, *Rings*, is effortlessly breezy, like a day at the beach. Bones (*né* Sullivan, of New York buzz band Sam Champion) started his solo act just for fun, but his music is gaining momentum — he even collaborated with Norah Jones on his song "Turn Them." Allstonites **YOU CAN BE A WESLEY** open at Great Scott, 1222 Comm Ave, Allston | 9 pm | $8 | 617.566.9014 or ticketweb.com.

THURSDAY 26

DO NOT FEED AFTER MIDNIGHT | Does the band name **MOGWAI** come from the film *Gremlins*? Or from the Cantonese word for "demon?" Or, as guitarist Stuart Brathwaite insists, does it have "no significant meaning"? Whatever, you can hear the Scottish band's guitar-heavy post-rock in the digital concert film ***BURNING: MOGWAI LIVE*** at the Brattle Theatre, 40 Brattle St, Cambridge | 8 pm | $8 | 617.876.6837 or brattlefilm.org.

FINNISH CELLO DEATH METAL | You know how they say there's an audience for any weird porn fetish you can dream up? Well, the same must be true for any imaginable music genre. That would explain **APOCALYPTICA**, a Finnish cello thrash-metal ensemble. (Man, those words just roll off the tongue.) All four members are classically trained cellists who just happen to have a hearty taste for Pantera and Rammstein. Apocalyptica perform interpretations of everything from Metallica to Sepultura, as well as their own material. They'll be raging (classically) and breaking boundaries with **DIR EN GREY** at Royale, 279 Tremont St, Boston | 6 pm | $25 | royaleboston.com.

FILM AND THEATER THIS WEEK

SEE "FILM STRIPS" (PAGE 50) FOR DETAILS:

ALL THE PRESIDENT'S MEN | Boston Harbor Hotel | August 20
THE AVIATOR'S WIFE | Harvard Film Archive | August 20
FROM HERE TO ETERNITY | Museum of Fine Arts | August 20
THE GOLD RUSH | Museum of Fine Arts | August 20 + 22
MY NIGHT AT MAUD'S | Harvard Film Archive | August 20
NO PLACE LIKE HOME | Brattle Theatre | August 20-22
THE RED SHOES | Museum of Fine Arts | August 20-21
THE CIRCUS | Museum of Fine Arts | August 21
CLAIRE'S KNEE | Harvard Film Archive | August 21
A KING IN NEW YORK | Museum of Fine Arts | August 21
THE LADY AND THE DUKE | Harvard Film Archive | August 21
THE KID | Museum of Fine Arts | August 22
SUMMER | Harvard Film Archive | August 22
A WOMAN OF PARIS | Museum of Fine Arts | August 22
AMOS & ANDREW | Boston Public Library | August 23
RUMBLE FISH | Harvard Film Archive | August 23
SABOTEUR | Brattle Theatre | August 23
KEY LARGO | Brattle Theatre | August 24
MURDER, MY SWEET | Brattle Theatre | August 24
THE OUT-OF-TOWNERS | South Boston Branch Library | August 24
HAPPY-GO-LUCKY | North End Branch Library | August 25
CITY LIGHTS | Museum of Fine Arts | August 26
DIRTY DANCING | Boston Public Library | August 26
D.O.A. | South Boston Branch Library | August 26
GUESS WHO'S COMING TO DINNER? | Boston Public Library | August 26
MODERN TIMES | Museum of Fine Arts | August 26
ODD MAN OUT | Museum of Fine Arts | August 26

SEE "PLAY BY PLAY" (PAGE 46) FOR DETAILS:

PROOF | Independent Drama Society @ Factory Theatre | August 19-28

TAKERS

WHO'S TAKING WHO?

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AUGUST 27

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WhoAreTheTakers.com

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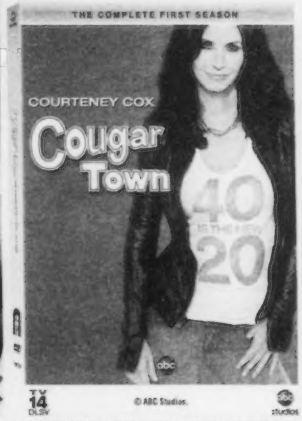

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ROYALE 279 Tremont St. Boston, MA BoweryBoston.com

TITUS ANDRONICUS with Free Energy AUG 21

APOCALYPTICA DIR EN GREY with Evaline AUG 26

KELE DOES IT OFFEND YOU YEAH? with INNERPARTYSYSTEM SEPT 7

THE CHARLATANS UK with Sherlocks Daughter SEPT 10

Jamie Lidell SEPT 11

!!! (chk chk chk) with Fol Chen SEPT 23

Teenage Fanclub SEPT 25

ROGUE WAVE Midlake with PETER WOLF CRIER SEPT 27

THE JUSTIN NOZUKA BAND with Alex Cuba / Ry Cuming SEPT 28

MENOMENA with Suckers SEPT 30

ED KOWALCZYK OF LIVE OCT 2

The Walkmen with A.A. Bondy Blood Feathers OCT 7

King Khan & the Shrines OCT 13

RYAN BINGHAM & THE DEAD HORSES with The Rustlers OCT 15

DEERHUNTER with Real Estate ON SALE FRI AT NOON! OCT 16

THE SWORD with Karma to Burn Mount Carmel OCT 17

Justin Townes Earle with Jessica Lea Mayfield OCT 20

RUSKO O.M.G. U.S. TOUR ON SALE FRI AT NOON! OCT 21

SENSES FAIL & BAYSIDE with TITLE FIGHT BALANCE AND COMPOSURE OCT 22

JUNIP with Sharon Van Etten Jose Gonzales, Elias Araya, Tobias Winterkorn NOV 2

DAWES with VETIVER NOV 6

THE WEEPIES with Greg Tannen NOV 7

ROKY ERICKSON NOV 13

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Film

THE LADY AND THE DUKE
The stakes in this Eric Rohmer talkfest are not a spoiled vacation but the death of thousands and the course of history.

ZOO STORY

IT'S SURVIVAL OF THE FITTEST IN *ANIMAL KINGDOM*

_BY PETER KEOUGH

ANIMAL KINGDOM
WRITTEN AND DIRECTED BY DAVID MICHÔD | WITH JAMES FRECHEVILLE, JACKI WEAVER, BEN MENDELSOHN, JOEL EDGERTON, SULLIVAN STAPLETON, GUY PEARCE, AND LAURA WHEELWRIGHT | SONY CLASSICS FILMS | 105 MINUTES

KENDALL SQUARE • COOLIDGE CORNER • EMBASSY

COVERT POV J says little, sees everything, and reveals none of the desperate calculations he makes in order to survive in this epitome of a dysfunctional family.

You wouldn't think life could get much more dismal than the family setting depicted in the opening scene of Australian director David Michôd's stark, lacerating debut feature. Seventeen-year-old Joshua "J" Cody (James Frecheville) and his mother sit in their dive-like Melbourne apartment on the sofa watching an inane game show on TV. Neither speaks; both are impassive. The mother for good reason: when the EMTs arrive, it turns out she's dead of an overdose. Then J makes a phone call to his grandmother and things get much, much worse.

Such simple but devastating transitions in the meaning of a scene mark Michôd's low-key, ironic but wrenching narrative approach. He could have observed the monstrously criminal Cody family as if it were an episode of *Mutual of Omaha's Wild Kingdom*, watching with detached fascination as the beasts cold-bloodedly stalk and devour their prey. Or he could have adopted the lurid, black-comic approach of Roger Corman in his account of the Barker family, the B-movie classic *Bloody Mama* (1970). Instead, he chooses to take the covert point of view of the young hero. J says little, sees everything, and reveals none of the desperate calculations he makes in order to survive in this epitome of a dysfunctional family. The result is a kind of a low-rent *GoodFellas* with no voiceover narrator.

What J sees first when he returns to the embrace of the Codys is the affection oozing from grandma, who, despite the unsettling nickname of "Smurf," offers instant security and support. Played in an Oscar-worthy performance by Jacki Weaver, Smurf proves to be a character of Shakespearean darkness and complexity, but in the meantime she serves as a source of comfort to the newly orphaned J as he negotiates his way through the minefield of the rest of the family.

No easy task. J's uncles include the malleable Darren (Luke Ford), who's J's age and eager to prove himself in the family trades of drug dealing and robbery, and the older but hot-headed and addicted Craig (Sullivan Stapleton), who's like the film's variation on Johnny Boy from *Mean Streets*. Providing a feeble voice of reason is the non-Cody Baz (Joel Edgerton), who sees the futility of it all, wants out, hilariously tries to invest in stocks as a new career, but knows there's not much hope of escape.

All pale before Pope, the eldest of the Cody brothers, the most hypnotically reptilian villain I've seen on screen in a long time. Played by Ben Mendelsohn, he's the creepy uncle stashed in the attic who slithers out to assume the role of paterfamilias. Oozing somnolent menace from hooded eyes, he always surprises with the cunning and lethality of his strike.

Left with little choice, J allows himself to be drawn into the gang's business ventures, which have indeed seen better days. At first, the easy money, the sense of power, and the latent malice of Pope hook him; then a girlfriend and an awful experience snap him out of it. Or maybe not. The alternative offered by the police — despite the earnest decency evident in the detective played by Guy Pearce — doesn't seem much more civilized than the folks back home. For what is normal society but a sublimated version of the feral savagery of the tribe? Far from being a case study about deviant behavior, *Animal Kingdom* is an extreme fable about basic family values.

MORAL SUPPORT

ERIC ROHMER, MAN FOR ALL SEASONS, AT THE HFA

_BY PETER KEOUGH

"THE HUMAN COMEDIES OF ERIC ROHMER"

HARVARD FILM ARCHIVE: AUGUST 20-30

For Jean-Louis, the dour engineer played by Jean-Louis Trintignant in ***MY NIGHT AT MAUD'S*** (1969; August 20 @ 7 pm), one of 10 superb miniatures screening in the Harvard Film Archive's series "The Human Comedies of Eric Rohmer," every woman with whom he has an affair poses a moral challenge.

That's also true of every film by Eric Rohmer. Like Robert Bresson, he aspires to the spiritual in cinema. But like Trintignant's engineer, he's not averse to a little hootchie-kootchie along the way. It's kind of like the objection Jean-Louis has to Pascal's austere, fatalistic Jansenism: what's the point if you can't also enjoy a nice glass of wine?

Or some good conversation. There's lots of it in Rohmer's films, smart, fascinating talk from attractive, interesting people, most of it taking place in beautiful locations photographed by legends like Néstor Almendros. Such loveliness, and yet the people still feel miserable — their wordy confusions contrast with the limpid clarity of their surroundings.

The subject of their talk, no surprise, is what they should be doing to make themselves happy, or their lives meaningful, or both. How can the engineer in *My Night at Maud's*, a Catholic with a libertine past, amend his life and make the leap to wed the stranger he's fallen in love with at first sight? Or should he? Nothing is resolved until he's snowed in with his all-too-accommodating hostess Maud and the abstract conversation grows fraught with carnal possibilities.

Weather is also a factor in ***CLAIRE'S KNEE*** (1970; August 21 @ 7 pm), a kind of updating of Choderlos de Laclos's *Dangerous Liaisons*. Jerome, a genial 30ish hedonist, allows himself to serve as a guinea pig in an "experiment" orchestrated by a novelist friend. What would happen if they manipulated the crush that coltish, 15-year-old Laura so clearly has on him? They don't figure on such unknown factors as the comely knee of the title, or the sudden downpour that leaves Jerome stranded with its owner, Laura's alluring friend Claire.

As intelligent as Rohmer's people are, they can be opaque when synchronicity comes knocking. Signs and portents are sought but not always recognized. In ***SUMMER*** (1986; August 22 @ 7 pm), perhaps my favorite of all Rohmer's films, a young woman goes on vacation in the hope that something might happen that will shake her out of her loneliness. She plays cards, reads her horoscope, tries to meet new people. Only a miracle can save her, and Rohmer slyly conjures one, ending with an image that could illustrate what James Agee termed "the incontrovertible perception of the incredible."

Sometimes the incredible involves a little human nurturing, like the wine that sets up the moment of truth in the exquisite ***AUTUMN TALE*** (1998; August 28 @ 7 pm). And sometimes Rohmer himself imposes artifice on his usual naturalism, even using special effects in his late film ***THE LADY AND THE DUKE*** (2001; August 21 @ 9 pm). Its Revolutionary Paris setting is brought to life by the CGI animation of detailed drawings derived from period engravings. The result is a ghostly realism like a dream of the past.

Adapting the diary of Grace Elliott, the English lady of the title, and her account of her travails during the Terror, the film has its share of lengthy discussions. The stakes in this case, though, are not a spoiled vacation as in *Summer*, but the death of thousands and the course of history. And so in one of his most artificial films, Rohmer takes on his gravest subject, demonstrating that small talk can engender the biggest consequences.

"TERRIFIC! AN AUSTRALIAN ANSWER TO 'GOODFELLAS.'"
-Stephen Holden, THE NEW YORK TIMES

"EXCELLENT! A CRIME SAGA THAT WILL PUT YOUR HEART IN YOUR MOUTH! DAVID MICHÔD IS A COMPELLING CREATOR OF STORY AND ATMOSPHERE."
-Kenneth Turan, LOS ANGELES TIMES

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ANIMAL KINGDOM

WRITTEN & DIRECTED BY DAVID MICHÔD

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Film

CAIRO TIME Patricia Clarkson and Alexander Siddiq make time for a tentative romance.

Short Takes MOVIE REVIEWS IN BRIEF

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ALAMAR

SPANISH + ITALIAN | 73 MINUTES | COOLIDGE CORNER

Roberta (Roberta Palombini) thinks that she and Jorge (Jorge Machado) were destined to meet so they could have their child, Natan (Natan Machado Palombini). But it wasn't destined that she and Jorge should stay together. She can't handle his world — he's a Mayan fisherman on Mexico's Banco Chinchorro Reef — and they break up. Roberta plans to return to Rome with Natan, but before they leave, Jorge takes his son to the reef for a farewell visit. Pedro González-Rubio's limpid *vérité* drama, in the anthropological mode of *The Story of the Weeping Camel*, records this interlude, observing the details of sea, landscape, and wildlife and the routines of Jorge and his father (Néstor Marín) and how they pass their knowledge on to Natan. The rhythms of the film come as naturally as breathing, but the tone is elegiacal. As much about how to look at nature as it is about the politics of family, *Alamar* is worth seeing, if only for the cattle egret that puts in the year's best animal performance.

_Peter Keough

Brandon T. Jackson, Bow Wow, and Naturi Naughton

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LOTTERY TICKET

99 MINUTES | BOSTON COMMON + FENWAY + FRESH POND + CHESTNUT HILL + SUBURBS

Erik White's film stars Bow Wow as a nice project kid fresh out of high school who hits the jackpot and must dodge trifling neighbors before he can cash in his $350 million ticket. So it's kind of like a few days in the life for most rappers, complete with cameos from Ice Cube, Bill Bellamy, and Charlie Murphy. If you look past such relentless black-comedy clichés as the greedy oversexed preacher (Mike Epps) and some black variations on white stereotypes like the gratuitous Eddie Haskell sidekick Benny (Brandon T. Jackson), this addition to the *Friday* canon is almost two-dimensional, definitely heartfelt, and absolutely funny. Keep a lookout for Bow Wow's bony bodyguard, Deangelo (Malieek Straughter); the animated newcomer rocks his small supporting role in a performance that begs comparisons with Martin Lawrence in *Do the Right Thing* and Chris Rock in *I'm Gonna Cit You Sucka*.

_Chris Faraone

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CAIRO TIME

ENGLISH + ARABIC | 89 MINUTES | KENDALL SQUARE

Patricia Clarkson projects great warmth as Juliette, a Canadian journalist who travels to Cairo to join her husband, a UN aid worker stationed in Egypt, for a scenic holiday among the Pyramids. He's held up in the Gaza Strip, however, so he asks a former co-worker, Tareq (Alexander Siddig), to get her settled into her hotel. Unaccustomed to the overwhelming attention the local male populace pays her (she's frightened, but flattered, too), the middle-aged blonde beauty flees to the café owned by Tareq, unaware that such places are the domain of men alone. Gradually, a bond blossoms between the two strangers as they stroll about the city, which itself is a character. The sense of place in Ruba Nadda's low-key love story is so strong that it almost overwhelms the slow dance of these drifting souls and the tranquility of their tentative romance.

_Brett Michel

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EAT, PRAY, LOVE

140 MINUTES | BOSTON COMMON + FENWAY + HARVARD SQUARE + SOMERVILLE THEATRE + CHESTNUT HILL + EMBASSY + SUBURBS

This film adaptation of Elizabeth Gilbert's bestselling memoir is a superficial globetrot in which pretty people talk about Hard Truths in pretty locations. Julia Roberts is the travel writer whose encounter with a puckish guru in Bali prompts her, when home in New York, to end her marriage and examine her priorities. She embarks on a series of sojourns: in Italy (to regain an appetite for life), India (to meditate at an ashram), and Bali (to recharge under the tutelage of the guru). Ryan Murphy is not so much a director as an event planner, providing backdrops against which his cast can make their speeches, and sprinkling Hollywood fairy dust in the form of glowing slivers of light that kiss the contours of his leading lady and her acolytes. Javier Bardem, as a Brazilian bon vivant, is a shot of adrenaline in the final act, but the overriding romance in *Eat, Pray, Love* is the camera's love affair with Julia Roberts.

_Betsy Sherman

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MAO'S LAST DANCER

ENGLISH + MANDARIN | 117 MINUTES | KENDALL SQUARE + WEST NEWTON

Bruce Beresford may here be closer to the manipulative *Driving Miss Daisy* (1989) than to his earlier masterpieces of emotional restraint, *Breaker Morant* (1980) and *Tender Mercies* (1983) — but he gets good performances from his cast. There's Chi Cao, a principal at Birmingham Royal Ballet, in his screen debut; there's Joan Chen (*The Last Emperor*) as a long-suffering mother. And, especially, there's Bruce Greenwood (*The Sweet Hereafter*) in a tricky role as Houston Ballet artistic director Ben Stevenson — he has a touch of the ol' Mao in him. Working from Jan (*Shine*) Sardi's straightforward adaptation of Li Cunxin's autobiography, Beresford imagines a baldly inspiring tale of the exile's life, from poverty in China to fame and fortune in the US after a dramatic defection in the early '80s. "I dance better here . . . feel more free," says Li. Watching Chi soar through the air, you believe it.

_Brett Michel

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PATRIK AGE 1.5

SWEDISH | 103 MINUTES | KENDALL SQUARE

A gay married couple (Torkel Petersson and Gustaf Skarsgård) move into a ticky-tacky planned Swedish neighborhood where they encounter homophobia. Worse, their attempt to adopt a toddler goes awry — quite improbably — when they're given instead Patrik (Thomas Ljungman), a 15-year-old thug with a proud history of gay bashing. Deftly expanded from a stage play, Ella Lemhagen's film goes where you expect it to, toward togetherness and understanding. Still, *Patrik Age 1.5* is hard to dislike: it's so sincerely good-willed, and the performances are low-key and terrific, especially Skarsgård as the more big-hearted of the gay marrieds. No surprise that this benign Swedish feature is gobbling up audience awards at gay-and-lesbian film festivals.

_Gerald Peary

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THE SWITCH

101 MINUTES | BOSTON COMMON + FENWAY + FRESH POND + CHESTNUT HILL + EMBASSY + SUBURBS

Josh Gordon and Will Speck have made the third sperm-donor comedy this year, and in some ways it's the best. The set-up alone has some of the funniest semen humor since *There's Something About Mary*. Kassie (Jennifer Aniston) feels the clock running out, and to the dismay of her friend Wally (Jason Bateman), who has all the *joie de vivre* of Eeyore, she decides on artificial insemination. At her "Pregnancy Party," Wally gets loaded and stumbles onto the donor's offering, and the last thing he remembers is the name "Diane Sawyer." He doesn't see Kassie again till seven years later, when she returns with Sebastian (Thomas Robinson), who's the kind of weird child you meet in real life — he collects picture frames, for example — but never in the movies. Of course, Wally bonds with him. Could he also be in love with Kassie? *The Switch* is not as challenging as *The Kids Are All Right*, but the kid is even better.

_Peter Keough

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VENGEANCE

CANTONESE + FRENCH + ENGLISH | 108 MINUTES | BRATTLE: AUGUST 20-23

"What does vengeance mean to someone with no memory?" someone asks at a critical turn in Johnnie To's alternately exhilarating and lugubrious thriller. Good question, but the discussion gets lost in the elaborately choreographed shootouts. In Macau, three triad hitmen gun down a woman (Sylvie Testud) and her family. Swearing revenge, the woman's father, a Parisian restaurateur played by a scary-looking Johnny Hallyday, flies to Macau and hires three hitmen of his own to settle the score. Turns out the hired help are pretty decent guys, given their trade and their business associates. With suspenseless ease, they track the bad guys down and try to discover who hired them, and the level of both carnage and male bonding intensifies even as the urgency of the task dims. Veteran Hong Kong filmmaker To mixes the grand gestures of John Woo with the tactics of Christopher Nolan's *Memento*; the result ranges from the silly to the sublime.

_Peter Keough

Theater

WILDE THING

THIS GLOUCESTER *HUSBAND* IS NOT IDEAL

BY CAROLYN CLAY

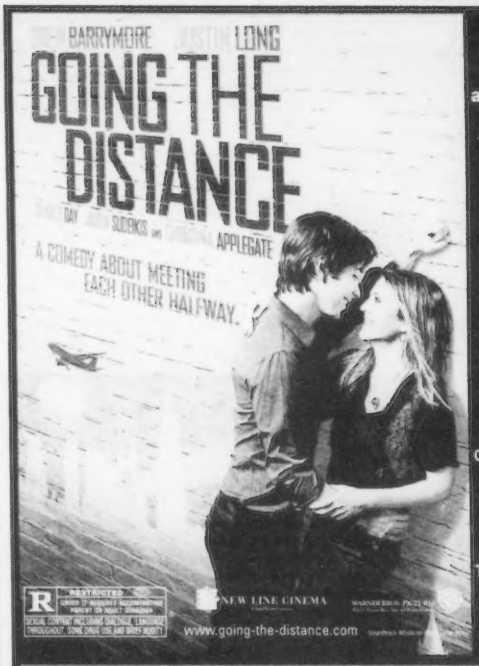
"Nothing succeeds like excess," Oscar Wilde famously opined. So it's hard to imagine what the author of *An Ideal Husband* would make of being downsized. But that's what happens in Daniel Morris's adaptation of the play, which was first performed by Morris's own Bad Habit Productions and is being revived by Gloucester Stage Company (through August 29), under the direction of Elliot Norton Award winner Karen MacDonald. Morris reduces the character count from 15 to 11, then sets things up so that four performers can play (or share) all of the parts — which probably ensures that what goes on backstage, where the costume changes take place, is livelier than much of what transpires on Julia Noulin-Merat's set, a series of framed black-and-white images built around the tapestry Wilde puts centerstage and suggesting the blurring of the moral spectrum.

Morris's treatment pares down the cast better than it does the four-act script, a mix of aphoristic sparkle and marital melodrama in which a "woman with a past" turns up bearing a secret that threatens to turn an exemplary young politician's public and personal households topsy-turvy. It is hardly Morris's fault that Wilde — poised for his masterpiece, that "trivial comedy for serious people," *The Importance of Being Earnest* — was still mixing his gleaming witticisms and guerrilla attacks on hypocritical Victorian morality into wanna-be Ibsen. But neither the adaptation nor MacDonald's production ameliorates the desperate doings of the suds-soaked plot. (Someone has, however, wisely blue-penciled the stuff about men's lives being "of more value" than women's.) Indeed, the production is at its most crackling when it goes at Wilde's script — hand wringing, social preachment, and all — wholeheartedly. The insertion of drag and other campy elements just makes more jarring the contrast between untwining melodrama and elegant mockery.

At the center of the whirl is Sir Robert Chiltern, an ambitious pol whose rigidly reputable wife considers him a paragon. When poised siren Mrs. Cheveley turns up wanting to trade damaging evidence of the dishonorable act that got Chiltern his start for some political spin that will protect her sizable investment in a South American speculation, Chiltern is stuck between a rock and a hard place. With him in that well-appointed crevice is best pal and Wilde spokesperson Lord Goring, an idle if impeccable dandy with all of the answers impeccably parsed. At Gloucester Stage, these two are well played by Brendan Powers, desperate yet fiery as Chiltern, and Lewis D. Wheeler, openly vain, cryptically clever, but also kindly as Goring. It's only when the two are deployed in secondary roles — doddering or female — that they make one's trigger finger itch.

The two women keeping up with them are less imposing, with Angie Jepson sly if hardly formidable as flame-haired Mrs. Cheveley and striding as Mabel Chiltern, Robert's flirtatious sis, whose spousal expectations Wilde paints as more realistic and refreshing than those of the priggish Lady Chiltern. Carrie Ann Quinn is saddled with the difficult task of rendering this disdainful paragon maker — "pitiless in her perfection" — empathetic. Quinn's pursed-lipped acolyte does gradually acquire some vulnerability. But it's hard to forgive the actress her splay-legged, fake-bearded turn as Lord Goring's starchy old fart of a father. Although one accepts in a low-budget production of a high-style play some (primarily sartorial) compromises, these do not extend to thespian shenanigans better suited to an amateur *Charley's Aunt*.

WHERE'S THE EXCESS? When doing Oscar Wilde, less is not always more.



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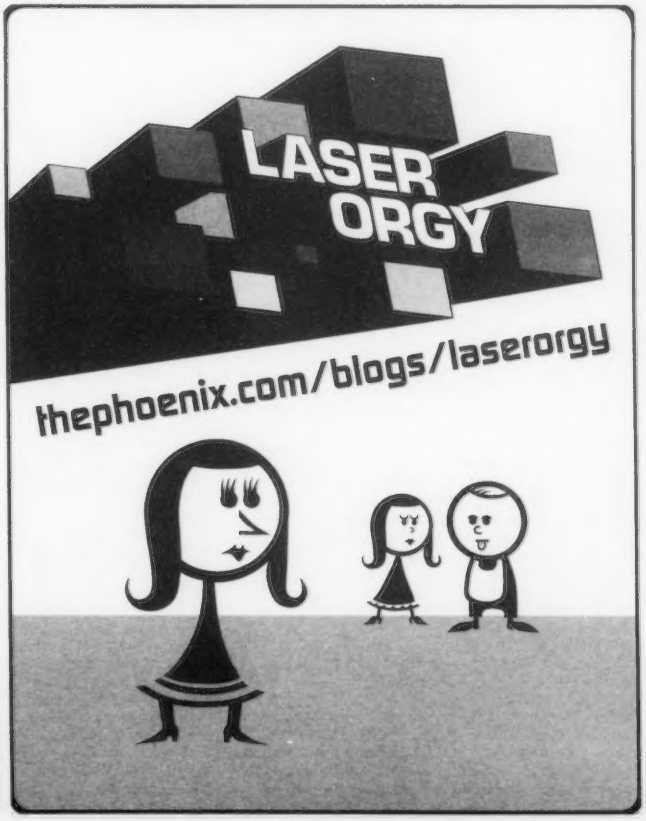

Dance

INVENTING POOKY JENKINS This Kyle Abraham solo owes a lot to Bill T. Jones, without Jones's intimidating sense of controlled anger.

LAUGHING IN THE WOODS

THE TROCKS AT JACOB'S PILLOW, AND ALSO KYLE ABRAHAM

_BY MARCIA B. SIEGEL

Seeing Les Ballets Trockadero de Monte Carlo a week ago Wednesday in Jacob's Pillow's rustic Ted Shawn Theatre, surrounded by nattering mosquitoes, katydids, and picnickers, was probably no more incongruous than the mission of the company itself. Dressed up in drag and lofty intentions, these gender-crossing paragons of terpsichorean comedy can make the gems of ballet seem like rhinestones. Their scrutiny uncovers flaws and facets that make us appreciate the originals more than ever.

Take *Swan Lake*. The Trocks' rendition approximates act two of the 1895 Marius Petipa classic, where Prince Siegfried discovers a flock of enchanted swans and falls hopelessly in love with their leader, only to see her snatched from his grasp by her captor, the evil magician Rothbart. The hero, played by Ashley Romanoff-Titwillow, does look dim-witted enough to fall for a swan, but you can see why he'd be impressed by Olga Supphozova when she appears. For one thing, she excels at the double-role playing required of great ballerinas, as both the bewitched princess Odette and the diva who grins at the audience whenever she turns downstage.

Less than smitten with Romanoff-Titwillow, Supphozova uses chinks in the choreography to leak another ballet secret: the personal preferences of the dancers may run counter to the established plot. At moments, she seems to have a crush on Siegfried's friend Benno (Boris Nowitsky). He's even dumber than his boss, and he fails to respond to — let alone requite — her vigorous advances.

Indulging these vanities is a specialty of the Trocks. They also lay bare some of the more clandestine difficulties of ballet companies, like budgetary limitations on the number of dancers. The Trockadero roster lists 17 female and 16 male dancers, cleverly obscuring the fact that each dancer appears under both a male and a female *nom de guerre*. But there are times when a troupe can't cover up its slim resources. The corps de ballet for *Swan Lake* numbers only eight, not the usual 24 or so, and as they enter for the first time, each dancer applies her own particular haplessness to the steps. For no reason except perhaps that she's the most butch and toothy, the klutziest swan always finds her way to the front of the line-up.

All these coryphées are erstwhile prima ballerina assolutas who've disgraced themselves by accident or committed some political incorrectness of career-threatening magnitude. It's clear that they're appearing in anonymous roles only to avoid starvation. Not only that, some of them have to sacrifice their reputations by taking part in modern works. *Patterns in Space*, a trio accompanied by overbearing musicians, was inspired by the work of Merce Cunningham and John Cage. The audience gets a big kick out of the pompous kazoo playing and kitchen percussion, but the dancing comments more subtly on its precursor.

SWAN LAKE Will Odette (Olga Supphozova) succeed in ditching the prince (Ashley Romanoff-Titwillow) for the real love of her life, his friend Benno (Boris Nowitsky)?

The Cunninghamesque dancers were Maria Paranova, Alla Snizova and Dimitri Legupski. (I think it was Dimitri they named as a substitution in a pre-performance announcement — he's one of three or four Legupski brothers in the company: Ivan, Marat, Dimitri, and Vladimir, who seems to have retired or fled since the last time I saw the Trocks.) They gave a legible account of the Cunningham vocabulary: vertical skips with a choice of arm gestures, big jumps and lunges, long balances on half-toe, and a prominent use of the back and — in Legupski's case — the backside. All five performers maintained neutral expressions bordering on rigor mortis.

After these tributes to dance history, the program trampled through four more landmarks of the 19th century. Lariska Dumbchenko gave a touching if alarming portrait of *The Dying Swan*, in which the thick trail of feathers that cascaded from her tutu put her in danger of skidding.

In the pas de deux from *Le Corsaire*, Mikhail Mypansarov gave a memorable imitation of the soaring leaps and sumptuous ego of Rudolf Nureyev, despite the risk of being struck in the face by the tassel on the tiny fez worn by his partner, Yakatarina Verbosovich, every time he spun her in a pirouette. The company did its best to conquer the delicate steps of the pas de six from *La Vivandière*, which has been dragged back from 1844 and staged by Elena Kunakova. The romantic-era illusion suffered somewhat because the ballerina, Katerina Bychkova, loomed over her danseur noble, Ketevan Iosifidi, by at least a foot. Nevertheless, he managed to avoid being crushed when she went off balance by propping her up with both hands.

It was *Raymonda's Wedding* (1898), with Alexander Glazunov's great score, that offered the most dancing and musical pleasure of the evening, and some surprises. Despite the company's attention to historical authenticity, no attribution was given for the subtitle, "A Traditionally Confusing Divertissement in Two Scenes." The Trocks are not the first to dispense with *Raymonda's* intricate plot and present only the "happy ending," but they are the first to give the scenario's mysterious White Lady (Ida Nevasayneva) a prominent if superfluous role in the wedding dances.

Otherwise, they preserved Petipa's choreographic schemes quite faithfully, except for one innovation. The traditional male variation was danced by a corps of four women, as the Bridegroom, Marat Legupski, made a series of important entrances and retreats. The variations were danced with animation by Nadezhda Bogdownova, Nina Enimenimynimova, Lariska Dumbchenko, and the ever-eager Supphozova; the Bride was Sveltlana Lofatkina.

The young choreographer Kyle Abraham, whose company played the Pillow's Doris Duke Theatre the same week, draws from many sources in American dance, music, and pop culture. He even makes reference to *Le Corsaire* and *The Dying Swan* among other received images in his solo *Inventing Pookie Jenkins* (2006). Abraham seems preoccupied with the clashing sexual and social possibilities in his identity as an African-American, conservatory-educated, postmodern dancer.

In *Pookie Jenkins*, bare-chested and wearing a long white ballet skirt, he undulates and sways, punches and twists, perhaps trying out roles he might perform. Rap music plays, and he picks up a huge boombox, struts around, gives the audience homeboy handshakes. Abraham has danced with Bill T. Jones, and this solo owes a lot to the devastating switches from seductive availability to bravado and ferocious race baiting of Jones's solo style, without Jones's intimidating sense of controlled anger.

Abraham's newest work, *Op. 1*, featured six dancers in a stunning environment of videos (by Carrie Schneider) projected on a front scrim that periodically dissolved under skillfully varied lighting effects (by Dan Scully). The dancers, enclosed in an arena that occupied only the right two-thirds of the dancing space, assembled and dispersed, adopting one another's movement patterns and then leaving, to be replaced by others. As in Abraham's solo, the movement was spasmodic, with sudden changes from slow undulations to frantic flailings to sudden falls. They paired off in couples, briefly compatible or at odds, then separated again. As the last man arched down to the floor, some caged birds twittered on the scrim.

The company also performed a 40-minute version of Abraham's *The Radio Show*, which was choreographed as an hour-and-a-half work earlier this year. The piece still seemed long to me, using basically the same compositional tactics and movement ideas as the other pieces. A phrase would continue in progress as one dancer left and another joined in. A group of moving bodies would be counterpointed by another body standing still.

The dance was a tribute to two radio stations Abraham was fond of in his home town of Pittsburgh, and a lot of grainy rap and gospel music and call-in talk accompanied the dancing. Women dominated the work, especially the marvelous Rachelle Rafailedes and Amber Lee Parker, and there were some clear connections to black cultural iconography. But the dancing sequences, postmodernly, didn't seem to develop or change or point to an extended idea.

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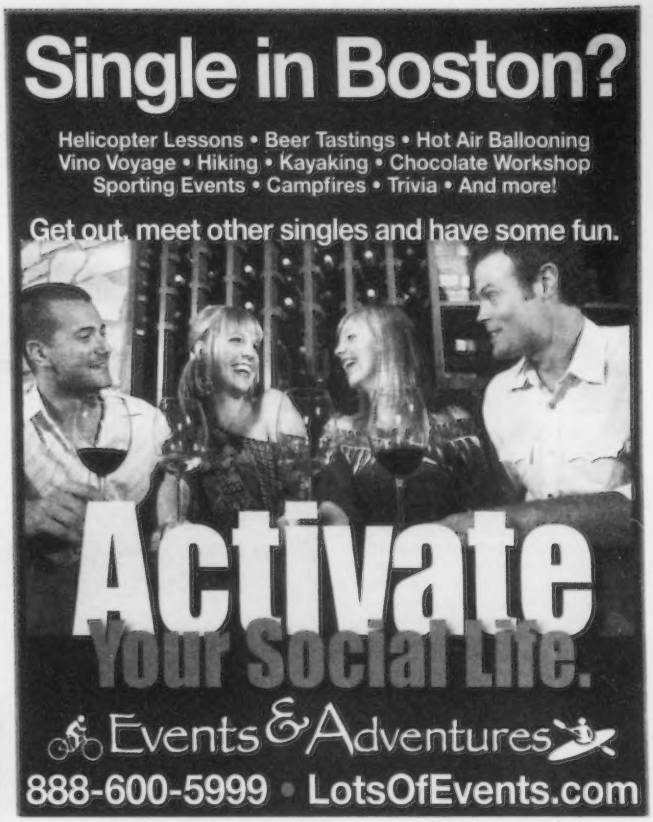
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WILLIAM STEIG'S GENTLE GENIUS

BY GREG COOK

"WILLIAM STEIG: LOVE & LAUGHTER"

NORMAN ROCKWELL MUSEUM, 9 GLENDALE ROAD, STOCKBRIDGE | THROUGH OCTOBER 31

Is anything more delicious than being naughty? That might be the moral of William Steig's 1990 kids' picture book *Shrek!* — if *Shrek!* were the kind of story that *has* a moral. Instead, it's an upside-down fairy-tale quest told from the monster's point of view — *Grendel* for the pre-school set. It's sometimes hard to remember, all these *Shrek* sequels later, that the Mike Myers–voiced jolly green ogre was once fresh and funny. But Steig's book was even, uh, worse: after Shrek's parents kick him out of the black hole in which he was hatched, he swallows lightning, zaps a dragon, roasts a knight, and weds "the most stunningly ugly princess on the surface of the planet." Of course, "they lived horribly ever after."

Shrek! represents the twin poles of Steig's brilliance: the curmudgeon and the heart of gold. He was a devoted humanist who seemed fed up with people but was willing to give them another shot. This combination, plus a generous helping of fantasy and, of course, a knack for drawing, made him one of the great children's-book illustrators and *New Yorker* cartoonists of the past century. Which in turn makes him one of the greatest artists of the era, too.

At the Norman Rockwell Museum, "William Steig: Love & Laughter" crams more than 200 works into three rooms. All but one come from a gift of more than 800 artworks that Steig's fourth wife, Jeanne (whom he married in 1973), recently donated to the museum. It's the largest gift the Rockwell has received in its 41-year history.

Steig was born in Brooklyn in 1907 and grew up in the Bronx. When the Depression hit, his house-painter father found himself with little work, and his savings, which he'd invested in the stock market, were gone. "My dad told me I would have to support the family," Steig told Lee Lorenz for the 1998 book *The World of William Steig*. "I knew I could draw. I didn't know if I could make any money at it, but it seemed like the best thing to try." By the end of 1930, his first year as a cartoonist, he'd earned more than $4000. By the time of his death, in 2003 (he spent his last years in Boston), he had contributed 123 covers and 1676 drawings to the *New Yorker*.

Founded in 1925, the *New Yorker* invented single-panel gag cartooning as we know it today, beginning, in particular, with the suave nightlife jokes of Peter Arno and Helen Hokinson. Steig's early cartoons are populated by snooty swells and stout working-class folks in tenements overflowing with children. His brawny lines transmitted the earthy humor of city streets. But Steig had higher aspirations; he was inspired by Picasso and Freudian thought, the latter by way of the psychiatrist Wilhelm Reich, to whom he went for treatment in the mid 1940s. (Steig became a lifelong Reich devotee. At the artist's public memorial at the Boston Public Library in 2004, a personal trainer recalled how Steig had talked him into trying out his orgone box.) The result was a series of what Steig called "symbolic drawings," surreal psychological sketches, like one of a gray-flannel-suit type in a sour-eyed bird mask. It was captioned "Spiteful little man."

WAS THIS THE DONKEY THE WITCH FORETOLD! Steig's Shrek is different from Mike Myers's.

New Yorker founding editor Harold Ross found them too personal and too serious to publish in the magazine. But after Ross's death, in 1951, his successor, William Shawn, made room for cartoons with more-avant-garde ambitions. Saul Steinberg stretched gag cartooning's formal boundaries (and got a 1978 Whitney Museum retrospective), whereas Steig explored its emotional range. The other pre-eminent *New Yorker* cartoonist of that era, Charles Addams, declared his wicked Addams family values. Then, beginning in 1978, Roz Chast pushed their innovations into absurdist territory.

Steig sought to make his drawings as beautifully messy as people themselves and as free, open, and heartfelt as children's drawings. So in the 1960s, he stopped making preparatory sketches. Each drawing was the final artwork — though sometimes it took multiple tries. He worked hard to make it look effortless, practicing, throwing away riffs, until he hit on just the right improvisation.

The Rockwell Museum exhibit runs from the 1950s to 2001. Steig's early style is represented by his "Dreams of Glory" series (eventually collected in a book), which here includes a 1950 cartoon of a boy hanging out of the window of a burning building and lowering a woman who's fainted into the arms of a firefighter as a worried, astonished crowd watches. These are warm-hearted jokes about the heroic aspirations in our Joe Shmoe hearts.

UNTITLED DRAWING (SWATTING FLIES) As Saul Steinberg stretched gag cartooning's formal boundaries at the *New Yorker*, Steig explored its emotional range.

Steig draws rascal dreamer kids, underdogs, snarling couples, soft-hearted saps, sad-sack clowns, grinning drunks, yearning fools, and people taking themselves much too seriously. He had a talent for drawing funny, but don't overlook his deft eye for expressions and body language. In one sketch, a man raises a finger to shush a little dog as he sneaks in the door with a surprise bouquet of flowers.

Steig was a sharp, witty observer of everyday victories and stumbles — the small stuff. And pets. A May 1971 *New Yorker* cover depicts a stout, sweet lady trying to lure a bird from a tree back into its cage. Only briefly, with some "Dreams of Glory" cartoons during World War II, did he touch on current events. More typical is a July 4 *New Yorker* cover from 1968 — the height of the Vietnam War, and the protests — that shows a dog sleeping on a sunny porch below an American flag hanging proudly from a post. It's about what makes Steig's America great: the safety and security of a calm, lazy summer day.

One of his most brilliant gags was a 1992 Thanksgiving drawing of a turkey with a Gypsy fortune teller staring into a crystal ball. (It was drawn to be a *New Yorker* cover but appeared inside the magazine — Steinberg got the cover.) The bird sits erect, expectant. The fortune teller sheds a single tear and puts her finger to her chin as she ponders how to break the bad news. Combining two cartoon tropes — the fortune teller and the Thanksgiving turkey who doesn't yet realize he's doomed — Steig makes them fresh, hilarious, poignant.

In 1968, he published his first children's book, CDB!, and that launched him on a dazzling new sideline as a Caldecott Medal–winning children's-picture-book author and illustrator. The exhibit closes with 16 drawings from *Shrek!* ("fear" in Yiddish), about three-quarters of the book. They're small, nearly always 8.5 by 11 inches or less, and that gives his line the casual intimacy of penning a letter.

Shrek is so happy as cows, dogs, pigs, people, and trees flee him. He falters only during a nightmare about being in a field of beautiful flowers surrounded by frolicking children. Then there's that ending with his ghastly princess: "They clawed their way into each other's arms. Like fire and smoke, these two belonged together."

Couples were one of Steig's bread-and-butter subjects. A 1988 cartoon shows Punch and Judy bickering across a dinner table as their daughter rolls her eyes, thinking, "Not this again." Ordinary annoyances of life that drive us to distraction are the source of much of his humor. As he wrote in the last lines of his 1973 book *The Real Thief*: "There was peace and harmony in the kingdom once again, except for the little troubles that come up every so often in the best of circumstances, since nothing is perfect." ⊙

New Yorker **cartoon editor Robert Mankoff speaks at the Norman Rockwell Museum this evening, August 19, at 5:30 pm | Read Greg Cook's blog at gregcookland.com/journal.**

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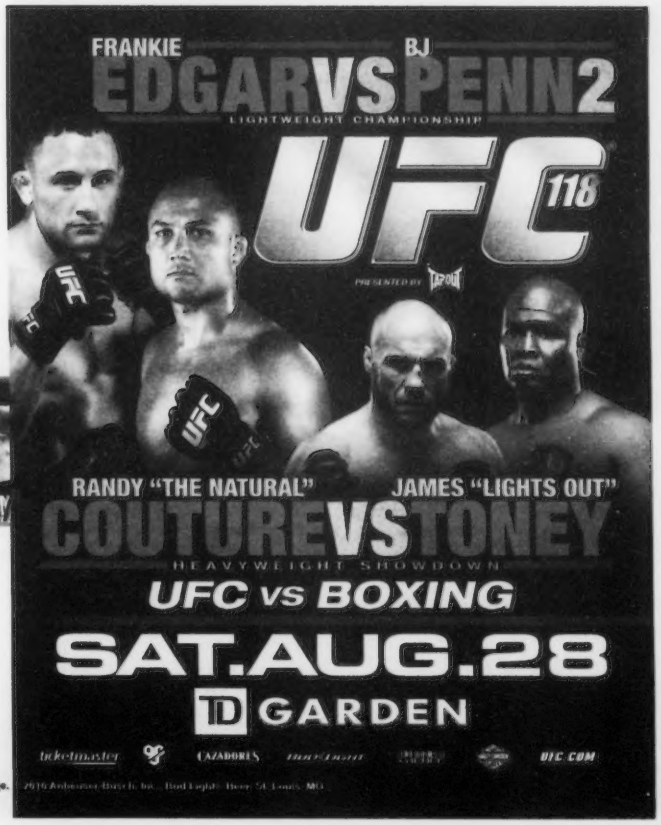

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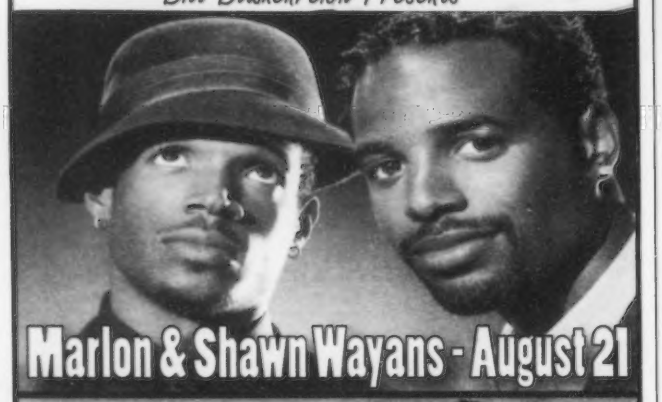

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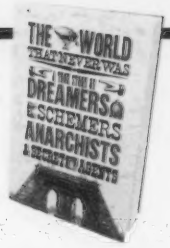


MISREAD MISRULE

LIES YOUR TEACHER TOLD YOU ABOUT ANARCHISM

_BY CLIF GARBODEN

THE WORLD THAT NEVER WAS: A TRUE STORY OF DREAMERS, SCHEMERS, ANARCHISTS & SECRET AGENTS

BY ALEX BUTTERWORTH | 528 PAGES | PANTHEON | $30

Some marketing wizard gave Oxford-based historian Alex Butterworth's exhaustive history of the international anarchist movement a fun title it doesn't deserve. This book, following anti-authoritarianism from the failed 1871 Paris Commune to the Second World War, is not fun. It's interesting, important, impressively (too) thorough, fair, and eye-opening, but far from the "Spy vs. Spy" romp through European socialist dogma that its extended name suggests.

The *World That Never Was* part is dead on target, and "The Big Historical Force You Never Understood" would have been a decent, though clumsy, alternative. What you will learn (and you've been warned, reading it will be a bit of a "good for you" slog, since Butterworth is no stylist) is that anarchism — before the autocrats and democrats it threatened bastardized the term into something interchangeable with communism and synonymous with terrorism — was a thoughtful and, originally, non-violent political philosophy based on a belief in the perfectibility of man.

"Anarchism" comes from a Greek word meaning "without rulers." Its understandably disparate architects and advocates — a few whose names you may have heard, such as Mikhail Bakunin, Prince Peter Kropotkin, and Élisée Reclus, and a multitude who survive only in obscurity — opposed the revolutionary factions who, adhering to the writing of Karl Marx and Friedrich Engels, espoused a top-down new world order that relied on a strong, centralized communist state. Down that path, of course, lurked tyrants like Stalin and decades of "reform" corruption by hypocritical party officials. Not to mention considerable violence.

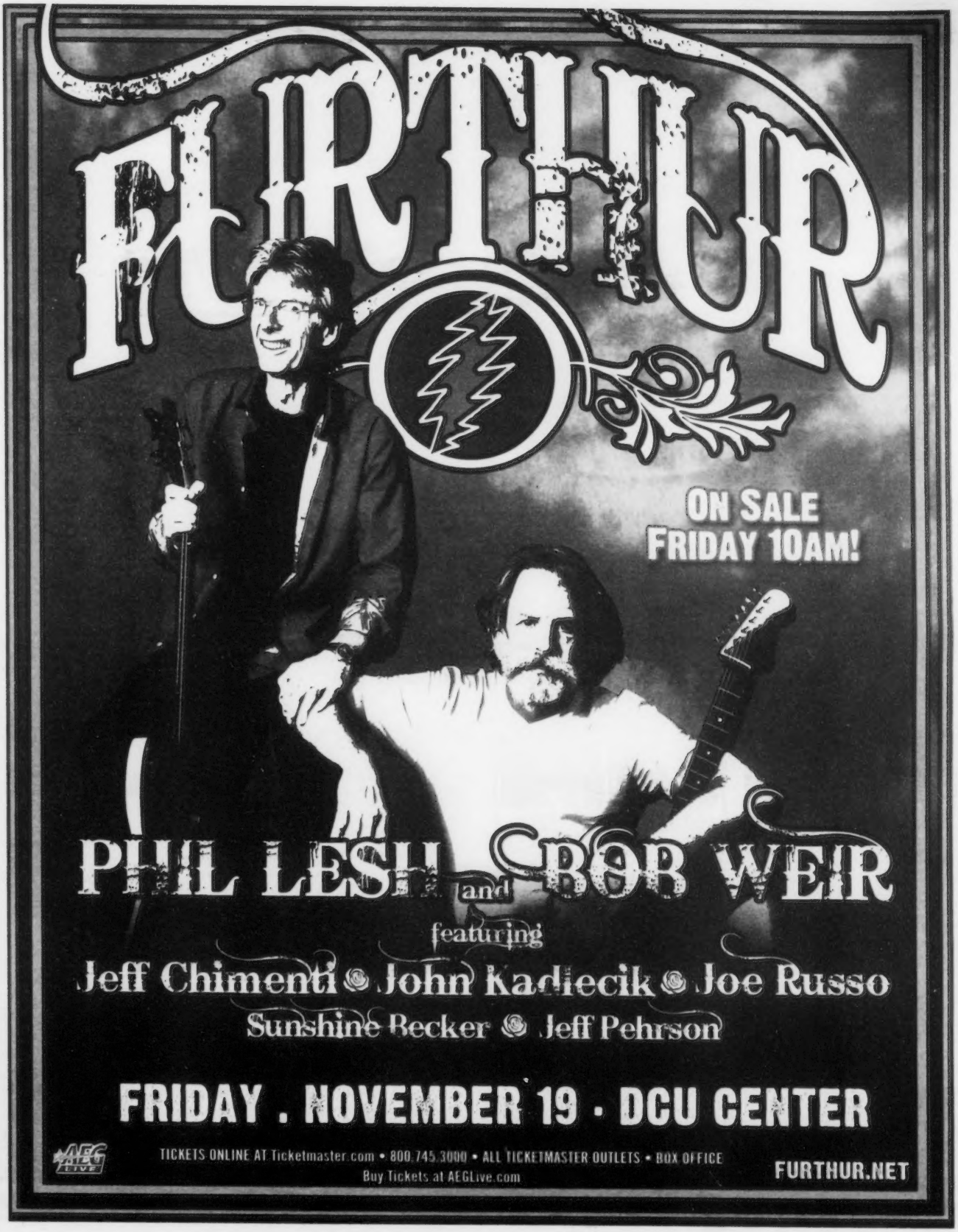
The communists dismissed the anarchists — who at their core were not abused peasants but compassionate and educated scientists and philosophers riding the rising tide of Darwin-inspired rationalism — as foolish Utopians doomed to failure. The anarchist camp subsequently made two important decisions: to adopt officially (at the in-your-face urging of anarchist spokesperson Élisée Reclus) the label of "anarchists," knowing full well it carried pejorative baggage; and to abandon non-violence and embrace political assassination as a necessary tactic. Thus was the exaggerated popular image of bomb-tossing anarchists consolidated (and somewhat justified).

Butterworth covers all this and more in a text that's less like a narrative and more like a 400-page series of previously neglected facts — some momentous, many inconsequential. You can't possibly remember them all, never mind prioritize them. The book is prefaced by a glossary of more than 100 mostly tongue- and mind-twisting names and mini-bios of political players. It would seem that we're meant to memorize these 17 pages of dramatis personae so things will fall into place when Butterworth refers to one by surname 250 pages later.

It's a shame that *The World That Never Was* invites readers to give up in helpless confusion, because this is a sector of history that's long been withheld and purposefully misinterpreted. It's important stuff and good to know, but the book is far from a relaxing summer read. If you take it to the beach, be prepared to curse the sand you lie on. ⊙

CLIF GARBODEN is a non-violent anti-authoritarian freelance writer.

NO FUN Butterworth's important and informative book about anarchy is . . . anarchic.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"I am sitting in my room and I am crying like crazy because my love is gone and I feel so lonely. I'm not going to sit down and say, 'I am so sorry, I am crying, blah blah.' It is too boring for me."

BACK IN THE MYSTERY MACHINE

OR, INSIDE THE RETRO-FUTURISTIC WORLD OF STEREO TOTAL

_BY JONATHAN DONALDSON

The experience of watching Stereo Total (pronounced "to-TAL") live is a little like watching one of those old Hanna-Barbera cartoons — say, *Scooby-Doo*, where one second the gang are driving along in the Mystery Machine and the next second a rock song is playing. Usually these two events are divided on your TV screen by swirling colors and the sound of a chiming calliope. Five seconds of rock and then back to our show with no explanation. I believe they call this incongruity.

But Stereo Total don't intend the vibe of a normal band, and on their latest disc — *Baby Ouh!* (Disko B), with homages to heroes like Andy Warhol, Divine, and Pedro Almodóvar — they make explicit their love of trash and kitsch. "If you open up a music magazine, you always see a bunch of guys looking really cool," says singer/drummer Françoise Cactus. "What is special about Stereo Total is that we don't look like musicians."

Cactus is the French-born half of the longstanding Berlin duo, with German-born guitarist/keyboardist/vocalist Brezel ("Prezel") Göring. And for the past 15 years, the pair have been mystifying the music business with their perseverance and moderate but consistent success. In industrial-design terms (to indulge their German side for a moment), Stereo Total are a machine that runs simply because it works. A three-piece drum set, an out-of-tune guitar, a basic sampler, a synthesizer, and a couple of shitty microphones — these are the only tools the duo need to rock the party all night long, weaving among languages (German, French, English, Spanish, and Japanese) with their tasteless tales of perversity, inanity, and (sometimes) melo-dramedy.

Any journalist who writes that *Baby Ouh!* shows any growth or maturity deserves to have his or her Sam Goody "Replay" card taken away. In their 1995 debut, *Oh Ah!*, Stereo Total hit the underground with the saucy typewriter sounds of "Dactylo Rock" and a version of Salt-n-Pepa's "Push It" that suggested one of those goofy practice-room recordings where the bandmembers are switching instruments. Unabashedly fun from the beginning, the duo have always begged the question of whether what they create is novelty music. They themselves have a strict policy of not listening to their albums once they're released.

When Cactus met Göring, she was living in Berlin and had quit her garage-rock/French-pop band, Les Lolitas, after they began to sound too polished. Her philosophy is as simple as it sounds: "I want everything to be necessary. If you didn't do it, then there would be no music at all." After noticing each other around the city, the two linked up. It was then that Cactus discovered that Brezel was a member of the Sigmund Freud Experience — a band whose records she found not only excellent but also funny. ("It was really special German music because especially Germans are not really groovy!")

BECKY DIER

TOTALITARIAN STATE "What is special about Stereo Total is that we don't look like musicians," says Stereo Total singer/drummer Françoise Cactus (left).

Heavily influenced by the robotic-sounding Die Geniale Dilletanten ("Genius Dilettantes") performance movement of early-'80s Berlin, Brezel's casually experimental, almost primitive "techno" was the perfect counterpoint to Cactus's sloppy pop minimalism. Before long, the two were inseparable, and they'd recorded their first song — a 15-minute innuendo called "Recette de cuisine" ("Kitchen Recipe") that confounded German listeners' dance-music/grunge tastes with double entendres and rhymes that slinked through the speakers like a walking French accent.

"Humor is the greatest human intellectual capability that you can have. It gives a distance from you and the thing," says Cactus, describing Stereo Total's writing process. "I am sitting in my room and I am crying like crazy because my love is gone and I feel so lonely. I'm not going to sit down and say, 'I am so sorry, I am crying, blah blah.' It is too boring for me."

Baby Ouh!'s songs unfold and crinkle like a Bazooka comic that might inadvertently offer some wisdom. Sung in Japanese, "Alaska" describes the concerns of a disinterested robot lover against a backdrop of cheap disco beat and bleating oscillator. "Hello Ladies" is destructively tasteless — fried with a mutated keyboard riff while Cactus describes a deviant singing from a woman's bathroom. Cue color swirls and calliope chimes. "Illegal" shows what they can do with a drum and guitar groove so elemental, most bands nowadays wouldn't think they'd even begun yet. If anything, the pair's music remains as intentionally amateurish and disposable as it was in its earliest days.

So if you've grown too comfortable with your polished indie rock, or too numb from your glossy techno beats, Stereo Total are here to wake you from your stupor. For Cactus, life in the band is more than a pastime. "I like it when a band is not just playing music on the weekend, but when they come from a special world. The Cramps were always watching horror movies and living in a special world. And also what they were wearing, it's all a world. Then there is some bass player, and every Saturday they are playing in bands. For me, it's not so interesting."

She's right: Stereo Total really don't look like musicians. Brushed onto the canvas with big pop-art strokes and standing too close to each other, Cactus and Göring are the nearest we're going to get to Velma and Scooby Doo trying their hand at a minimal rock set-up on stage. It's almost too much to believe that cartoon characters could be so smart. But let's not forget: the Mystery Machine gang did solve challenging mysteries.

STEREO TOTAL + AD FRANK AND THE FAST EASY WOMEN + THINK ABOUT LIFE | Middle East downstairs, 480 Mass Ave, Cambridge | August 26 @ 8 pm | $15 | 617.864.3278 or mideastclub.com

International sounds of the future

FOUR WHO GROOVED TO THE SPACE AGE

The '90s produced a generation of musicians gorged on the pop culture of the '60s and '70s who conceived themselves as simultaneously retro and futuristic. After all, the future is scary, but the past is fun. Picking up on early-20th-century Futurism, latter-day International Futurism offered an interest in utopian communities (males and females, no leaders) and the design of fonts and layouts (many taken from advertisements), a healthy dose of science fiction (the outfits from *Barbarella*), and a reverence for the previously neglected easy-listening (Bacharach), new-age-lounge (Enoch Light), exotica (Esquivel), and soundtrack (*Beyond the Valley of the Dolls*) albums then readily found in thrift stores across the globe. Here are four signature purveyors of International Futurism:

PIZZICATO FIVE | This Japanese group were better known for their delicious CD artwork than for their retro electronic-orchestral dance pop. P5's combination of pop-art and mod images was imbued with a sense of drastic fashion that could be attributed only to their national sensibilities.

STEREOLAB | The ultimate tastemakers of the International Futurism scene. If Stereolab were to delete from their music every obscure band, film, author, design concept, and philosophical idea they'd filched, they'd instantly become Roxette.

SONGS FOR THE JET SET | In the mid '90s, the defunct New York label Jet Set, inspired by the '80s boutique label El Records, put out a series of compilations of fabricated bands with fantastic names like Wallpaper and Loveletter. Songs included elegant covers of obscure '60s sunshine pop, like the Free Design's "Kites Are Fun," and film-soundtrack themes, like Nelson Riddle's "Lolita Ya Ya" from *Lolita*.

ELEFANT RECORDS | As the contemporary torch bearer of International Futurism, Elefant Records has a roster that includes Spain's La Casa Azul and Argentina's Modular — both of whom you are most likely to see sitting in egg chairs in the space-station lounge, wearing snug, white astrosuits and composing note-perfect analog lounge pop.

_JD

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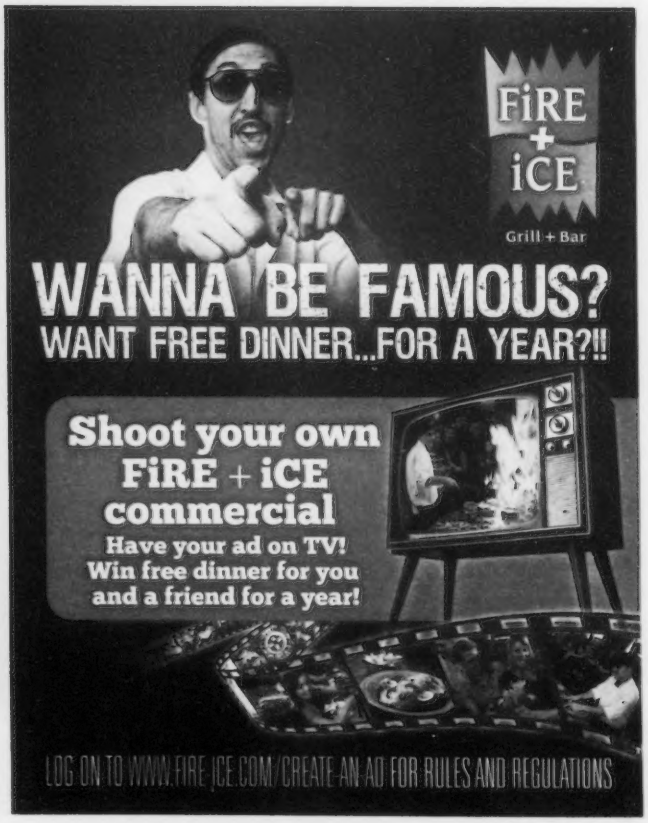

MUSIC
Metal

GRINDING IT OUT

THE BROTHERS OF TWEAK BIRD JAZZ UP METAL

_BY REYAN ALI

Don't be deceived by Tweak Bird's skinny discography. Although the duo are credited with only a handful of recordings (a few seven-inches and an EP), their nimble breed of psych/sludge metal has been simmering for decades. The line-up comprises Caleb and Ashton Bird — brothers who grew up on a sprawling farm outside the college town of Carbondale, Illinois. When not being home-schooled, the boys hung out in the woods for fun, but once they were older, musical instruments took over. According to Ashton, their first original creations were "eerily similar to the music we play now. Singing relatively pretty and jamming hard was just what naturally came out of us."

Cultivating their skills in basements and punk houses around Carbondale, the Birds cycled through a swarm of other players (Ashton figures he's seen about nine line-up changes), ultimately sticking to the two of them for the sake of control. But in the spirit of high-performance duos Lightning Bolt and Death from Above 1979, Tweak Bird don't need numbers to make sonic weight. The cavernous, bassy crunch of Caleb's guitar cruises without a hiccup, Ashton's drums serve as imposing punctuation, and, singing together, their voices straddle the line between an adolescent falsetto and a stray cat's yelp. Most of the pair's compositions are compact bursts banged out with the propulsion of DIY punk.

Boston is missing out on a chance to catch them live, since Tweak Bird were part of the now-cancelled August 20 Mondo Generator bill at the Middle East. But show postponements won't interfere with the duo's fascination with the æthereal. Their 2008 *Reservations* EP included both "Spaceships" and "Whorses." (Ashton once said that the latter was about an alien visiting Earth and meeting Native Americans.) Their upcoming full-length, *Tweak Bird* (Volcom Entertainment, August 31), carries on this theme with track titles like "Beyond" and "Distant Airways."

The initial lines in opener "The Future" sets up the new record: "Don't look now/ The future's coming/In our minds, we are the chosen ones." For Tweak Bird, "the future" means a healthy dose of their typical sizzle plus ultra-spacy effects ("Round Trippin' "), a snake-charming saxophone ("A Sun/Ahh Ahh"), a flute ("Flyin' High"), and melodic nods to '60s psych-folk ("Sky Ride"). Ashton tries to break down the album's vibe: "I feel like we're moving." Then, taking from the refrain of "Tunneling Through," he adds, "We're tunneling through people's brains with our music."

Even with their urging you to break on through to the other side, Tweak Bird's intergalactic journeys never seem to take themselves too seriously. Consider Caleb's recent addition to his performing wardrobe: for reasons unknown to his own flesh-and-blood, he's begun to sport a Native American headdress. "What is the story with that? I don't know, man," says Ashton. "One day, he just showed up with it, and I was like, 'Ah, okay.' I don't know if that's weirder or us riding the motorcycle shirtless together" (on *Tweak Bird*'s cover).

The camaraderie between the Birds is endearing. Pressed to offer an unusual detail about Caleb that only he would know, Ashton responds, "One quirk about my brother is that he's *ultra-considerate*," with the sincerity of a fourth-grader reading an essay about his favorite person. He could imagine working without Caleb for the long term, but it would seem odd. "I'd probably be looking over my shoulder wondering where he was. There's a certain amount of tour inside jokes I'd have to get rid of if he wasn't around."

IN FLIGHT "I feel like we're moving," says Ashton Bird (left). "We're tunneling through people's brains with our music."

MUSIC
Hip-Hop

SAMPLE SELECTION

CHIDDY BANG RECONNECT THE HIPSTER TO HIP-HOP

_BY CHRIS FARAONE

BLURRED VISION "We've played shows where it's half hipster kids and half gangster kids, and we've played shows where there's nothing but college kids," says Xaphoon Jones (right).

Man, did I want to hate Chiddy Bang and his producer/percussionist accomplice, Xaphoon Jones, with all my heartlessness. What with Chiddy's cutesy nostalgic moniker, the skateboarding in their videos, and their major-label status, there seemed little reason not to lump them in with all the manufactured post-Wayne hype rappers. Except for one small thing: despite their popularity with stud-belted youngsters, Xaphoon and Chiddy, aged just 20 and 19, are nice beyond their years. It took me just a few listens to realize that if hip-hop is indeed supposed to evolve, then they're the closest thing we have to contemporary archetypes.

The awful majority of pop-angled hip-hop acts reflect nothing more than last month's commercial craze. But Xaphoon and Chiddy, despite being college dropouts for the time being, are powered by more than just Kanye. Their tracks have demonstrated a fat range of impressions, from Curtis Mayfield to Curtis Jackson, and Xaphoon assures me that their upcoming EMI full-length will further fluctuate between throwback blueprints and futuristic ideals, between party time and conscious rhyming. As for their breakout "Opposite of Adults," with its interpolation of MGMT's "Kids" — what's more old school than piggybacking a rock-and-roll mega-hit?

"You had to be taken seriously back in the day," says Xaphoon by phone from a rental car while cruising through Santa Monica. "For us, the producer/MC duo represents an era of hip-hop in which there was more of a love for the game, and of having fun and making music. Now, I think we're re-entering an era in which hip-hop artists are comfortable with their real identities, and we're proud to be a part of that."

Since meeting at Drexel University in Philadelphia two years ago, Chiddy and Xaphoon have had the sort of magic-carpet ride that few murder-free rap acts enjoy these days. On the heels of this year's *Opposite of Adults* EP, they've toured extensively and gigged with everyone from Bun B to Passion Pit. And Chiddy was tapped to smack the Gorillaz remix of "Stylo" with Mos Def.

"We've played shows where it's half hipster kids and half gangster kids, and we've played shows where there's nothing but college kids," says Xaphoon. "We're the perfect opening band — we can work with any genre, any artist, and any demographic. But in America, I'd say the average Chiddy Bang fan is dancing on the line between being a hipster and a bro, kind of like a hip-bro."

I'm reluctant to play professor and embarrass them in front of the entire nu-rap class by suggesting that their peers should follow Chiddy Bang's example. Still, it's good to see a musically inclined hip-hop group blow up on the merit of something other than megalomaniacal buffoonery. Even if Chiddy and Xaphoon don't have the entire solution to the dreadful monotony of mainstream boom-bap, the answer might just lie somewhere in their sound and attitude.

"Music itself is autobiographical," says Chiddy, grabbing the phone. "When I get more introspective — like I do on the song 'Sooner or Later,' which is about Nigeria, where my family is from — it's because real things are going on in my life. When it comes down to it, a lot of it is just us expressing a yearning to remain natural and true to ourselves through this transition from making music in a dorm to doing shows all over the world and working with renowned artists."

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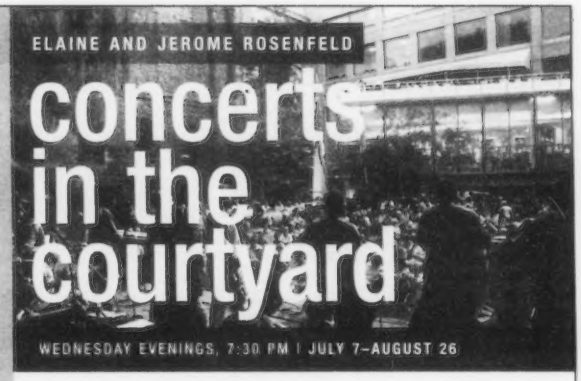

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The Big Hurt

MUSIC NEWS IN BRIEF

BADD GET BAD, LOGGINS HITS THE HIGHWAY, BIEBER GOES 3-D, PERRY SLAMS 'PERRY'

_BY DAVID THORPE

This one is a few weeks old, but I think it bears mentioning: one of the dudes from **COLOR ME BADD** — the second-most-piratey-looking dude, if that helps — was arrested on charges of being a lady hitter. Reports indicate that he threw his wife across a hotel room during a dispute in Hawaii.

Another part of my youth destroyed; another piece of my soul yanked from my body. What's this world coming to? If we can't trust the authors of our most sensual sex jams not to throw us around, who *can* we trust? I checked out the Color Me Badd article on Wikipedia to see what they'd been up to lately, and I was shocked to find that the arrest hadn't been written about there. I was even more shocked to find myself feeling a grim sense of duty to update the Color Me Badd Wikipedia article with a full summary of the abuse, but for some reason it said my IP address was banned for making "abusive edits." The irony! (*Hey, editors: is that really irony? I don't know what irony is.*)

By the way, I have no idea why I'm Wiki-banned. Could this be because I spent a year repeatedly editing Bono's page to claim that he would lose an eye on March 18, 2011? How can a stone-cold empirical fact be "abusive"?

So I was thinking about the song "Highway to the Danger Zone" the other day during a moment of personal intimacy, as we do, and a thing occurred to me: why would they build a highway to a danger zone? Shouldn't a danger zone be something accessible only by dirt road, perhaps with lots of locked metal gates and warning signs? **KENNY LOGGINS**, if you're reading this, or if the psychic bond we mysteriously shared between 1992 and 1995 is still active, please answer.

I've also always wondered about "Our House" by **MADNESS**. Why would they build a house in the middle of a street?

Headline of the week, courtesy of NME.com: "**MOGWAI** to release 'interesting' new album in February 2011." A likely story.

Last week, I reported that **JUSTIN BIEBER** would be writing an illustrated memoir of his thrilling rise to fame. This week, even better news: he's reported to have signed with Paramount to star in a bio-pic about his own life. And it's gonna be in 3-D. Sure, maybe he hasn't been through quite as much shit as Ray Charles or Johnny Cash, but that extra dimension ought to make up for it.

The director was going to be Davis Guggenheim, he who helmed Al Gore's *An Inconvenient Truth*, but then he dropped out of the project to concentrate on not making a 3-D Justin Bieber bio-pic.

Elsewhere in Bieberland: a YouTube clip has surfaced of the delectable twink being nailed in the face with a water bottle during a concert in Sacramento some months back. Too bad it happened a while ago — if only high-tech 3-D cameras had been around to capture that precious moment.

Take a close look at this item from Billboard.com and see whether you can figure out what's wrong with it:

JOE PERRY SLAMS TYLER PERRY FOR 'IDOL' TALK

Aerosmith guitarist Joe Perry is apparently not happy with Steven Tyler vying to become the new "American Idol" judge. In an interview with The Boston Herald, Perry said he found out about the rumor "on the Internet like the rest of the world," and that he was surprised that Tyler never discussed the possible gig with the rest of the band.

Sure you're mad, but why take your frustrations out on **MADEA**?

LOCAL MUSIC

JOHNNY ARGUEDAS

MP3 of the Week

ONE NIGHT BAND'S AWESOME CHARIOT, 'AWESOME CHARIOT THEME'

Last summer, 40 fairly hung-over Boston-area musicians got together on a Saturday morning and were chosen at random to create eight supergroup quartets. Their mission, after introductions and a few hours of practice, was to perform three new songs and one cover in front of a demanding audience that evening at the Middle East for an event called One Night Band. This Saturday, the live-band roulette returns with One Night Band 2, and to celebrate, the organizers at the Boston Band Crush blog passed along a tidy sing-along rock nugget from one of last year's participants, Awesome Chariot. Comprising Ad Frank and members of Aloud, #1 Dad & DJ Fred Mertz, the Fatal Flaw, and Hands & Knees, Awesome Chariot produced "Awesome Chariot Theme," and you can grab it at thePhoenix.com/onthedownload.

_Michael Marotta

THE ORGAN BEATS GO ON

NOELLE LEBLANC EMERGES FROM DAMONE'S POWER-POP SHADOW

_BY BARRY THOMPSON

At the risk of indulging in speculation, I'm going to presume that Noelle LeBlanc has experienced her fair share of the soul-extinguishing nihilism and corruption that live at the bottom of the music industry's digestive tract. But the former Damone songstress and architect of the Organ Beats prefers to discuss happy things. For example, the time she rescued turtle eggs while working as a forest ranger up in Vermont a few years ago, before returning to Massachusetts and forming her new band.

"I basically just ran a park with a bunch of kids," she explains while getting set up to rehearse in the second-loudest jam space this writer has ever encountered. "Slept in a tent. It was pretty wholesome. There were a lot of rules and stuff, but another ranger and I would go off and get tattoos and get drunk. It was fun."

There was also work to be done, turtles to save.

"One time, I was cleaning a stone beach, and I saw some dips in the rocks. That particular species of turtle would come there every summer. It had been their nesting spot for the past 10 years or something. We found a handful of eggs and saved them."

Back out of her own shell, she rounded out the Organ Beats with drummer and brother Danny and bassist Mike Colocouris. The Waltham power trio are slated to knock over T.T. the Bear's this Friday, but not before expounding some positivity while getting their rock faces on at the EMF practice-space building in Cambridge.

"We don't go out at all," says Colocouris. "We just hang out, eat English-muffin pizzas, and talk about current events and the ocean and horses. We talk about horses more than any sane human should. It's actually really fucking odd, but we're the most wholesome rock band ever, so we're able to get away with stuff like that. Children and moms alike should love us."

CELLARS BY STARLIGHT

More wholesome than the Jonas Brothers?

"That's not wholesome," counters Danny LeBlanc. "That's a marketing tactic. That's a product of Disney."

Although his is an astute observation, I nonetheless doubt the Organ Beats' claim to the distinction of the world's most wholesome rock band. In fact, plenty of bands in our vicinity trump their echelon of clean moral decency. But the self-released *Sleep When We Are Dead*, cranked out during a three-week studio bender in Texas last year, is the better for its smattering of zest. It's also the better for using the type of mid-song interludes and sound effects that went out of fashion with cassette tapes. I think everybody misses those.

Noelle LeBlanc's distinctive euphonic wailing over songs just barely too heavy to qualify as power pop likely engenders more comparisons to her old band than the new one would prefer. But whereas Damone were a product of rock-and-roll professionals scripting accessible mall-rock designed to sell T-shirts at Warped Tour, Organ Beats tunes are labors of love. In fact, they're pretty much all love songs that Noelle's been meticulously forging for more than a decade. A few started out as the doting of a 14-year-old girl, but by now they're all testaments to how love, like rock and roll, is a many-splendored thing. It's just that not all of those splendors are the good kind. There are sugary moments ("Happy Birthday") and temperamental and absorbing phases (the title track). And sometimes, love is actually sort of creepy ("The Movie").

WILL PLAY KIDS PARTIES "It's actually really fucking odd, but we're the most wholesome rock band ever," says Mike Colocouris (right). "Children and moms alike should love us."

Although diehard Damone fans would be ill advised to hold out hope for a reunion anytime soon, the Organ Beats tell me that a comic-book adaptation of that band's episodic saga could be released as soon as 2020. That's pretty much as far as they'll go in talking about it.

"I learned all I know from the Damone guys. All seven of them," writes Noelle in an e-mail, with respect to the dudes who played in the Damone quartet at various times. "I miss the good things about that band. I like being in control, though. I must've learned that from them as well."

THE ORGAN BEATS + THE BACKUP FACTOR + HERRA TERRA + MARC PINANSKY | T.T. the Bear's Place, 10 Brookline St, Cambridge | August 20 @ 9 pm | 21+ | $10 | 617.492.2327 or tttthebears.com

Out A NEW WAVE ON THE WATERFRONT

CATCHING UP WITH THE NEW COLLISIONS

_BY MICHAEL MAROTTA

"My grandparents are here," exclaimed New Collisions guitarist Scott Guild between songs last Tuesday during a free outdoor show at Christopher Columbus Park. "It's a very big deal." So I hope Roz and Norman, sitting out on the grass, didn't read too much into show opener "Dying Alone," a bouncy-yet-sharp new-wave firecracker that also leads off the New Collisions' upcoming debut album, *The Optimist*.

It's been a relatively quiet few months for the Cambridge quintet, who last year amassed feverish buzz as the area's next pop breakout act before hitting the road with the B-52's and Blondie.

MICHAEL MAROTTA

GRANDPARENTS IN THE HOUSE All the more reason to be *Optimist*-ic.

They've spent much of 2010 crafting *The Optimist* (official release in October), in which their sound evolves from its synth-heavy Human League– and Cars-inspired beginnings to something more like a female-fronted Cheap Trick or the Jam.

The new tracks unveiled at Columbus Park, from the sinister bass-line push of "Coattail Rider" to the casual-Sunday pop breeze of "Lazy" (already featured in an Affordable Denim commercial), bespeak a new maturity in sound. That's thanks in no small part to producers Sean Slade and Paul Kolderie at Camp Street studio. "We wanted to move away from the electro direction and make it more mod and post-punk," said Guild after the show. "The album is 29 minutes, and we recorded it all live."

Which is probably why it seemed to translate well to the stage, even in a non-traditional setting like a park by the Harbor nestled between the Aquarium and the North End. The show – which also featured Sarah Borges & the Broken Singles – was a part of the city's Waterfront Performing Arts series, a Tuesday-afternoon post-work weekly that wraps up August 24 with the three-actor *Complete Works of William Shakespeare (Abridged)*. The Bard, of course, also knew a thing or two about dying alone.

More at thePhoenix.com
VIDEO OF THE NEW COLLISIONS ON THE WATERFRONT, MAGIC MAGIC AT T.T. THE BEAR'S, BEACH FOSSILS AT GREAT SCOTT, STREIGHT ANGULAR AT HARPER'S FERRY, MEGADETH AND SLAYER AT TSONGAS ARENA, AND AEROSMITH AND J. GEILS AT FENWAY PARK

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STILL COMING DOWN

⊕⊕⊖ **THE DANDY WARHOLS** | ***THE CAPITOL YEARS: 1995–2007*** | Capitol | There's some irony in the generic title of this 15-track retrospective, given that the Dandy Warhols' relationship with the label got off to a rocky start, Capitol rejecting what would have been the band's first release for the major and sending them back to the studio. In retrospect, that proved to be a wise decision, since the earliest music recorded by the Portland-based Dandys for Capitol is their most resilient. The first four tracks here, taken from 1997's *The Dandy Warhols Come Down*, are gems, among them the collection opener, "Boys Better," as perfectly sculpted a pop trifle as any. And few bands could build a hummable ditty around a concept as bleak as "Not If You Were the Last Junkie on Earth," but these guys pulled it off.

But the Dandys, like most bands, didn't stay in one place for long, and the lure of shiny pop melodies, though never far from the surface, began to give way to a wider orbit of sonic influences by 2000's *Thirteen Tales from Urban Bohemia*. By the time it all winds down, with a set of meandering tracks from 2005's *Odditorium or Warlords of Mars*, the band's promise has dissipated, lead Dandy Courtney Taylor-Taylor's tunes no longer saying much and barely masking their blatant echoes of Velvets, Stones, and other not-so-original sources of inspiration. A random new recording — "This Is the Tide," no doubt included to snag the completists — does nothing to reverse that decline. *The Capitol Years* sums up an era in the band's life, but it doesn't leave much hope for whatever's next.

_Jeff Tamarkin

BEATS HAPPENING

⊕⊕⊕⊕ **MATTHEW DEAR** | ***BLACK CITY*** | Ghostly International | This week, Matthew Dear is Matthew Dear. Next week, the man of many aliases may be serving up brooding anthems under his Audion moniker, or unraveling rolling minimal techno as False. But for now, he's back to just Matthew. And we can be thankful for that, because it's under his given name that he releases his most personal work. That's not to discount the danceability of this album — the whooshing synths and syncopated drum kicks take care of that. Rather, it's with his homonymous releases that he opts to stretch his vocal cords — though stretch may be the wrong word. It's more like slather, as he croons sultry instructions that would make R. Kelly blush. The lyrical immediacy and intimacy lift *Black City* leagues above much of the disassociated drivel that's labeled vocal house. Take the obvious centerpiece, "Little People (Black City)": the track kicks off at an undulating warp speed and moves onward and upward, building the lyrical fortitude on top of the bass line until eventually he's urging us to love him "like a clown." I'm not sure what that means, but with music this sexy, does it matter?

_Michael C. Walsh

MEDIOCRE VIBRATIONS

⊕⊕⊖ **BRIAN WILSON** | ***BRIAN WILSON REIMAGINES GERSHWIN*** | Disney Pearl Series | George and Ira Gershwin's music may have been the pop music of its day, but — like much of the Great American Songbook — it was more sophisticated than most of the pop of the '50s and '60s. So because the Beach Boys at their height were a major exception to this rule, it makes sense that their leader would want to pay homage to one of his main inspirations. Unfortunately, diehard fans of good ol' Wilson ingenuity will be disappointed. "Someone To Watch over Me" and "The Like I Love in You" (one of two new collaborations with unfinished Gershwin compositions) are presented as adult-contemporary tinctures of Wilson's own famous *Pet Sounds* style. Pleasant but uncharismatic. Likewise, wordless vocal renderings of "Rhapsody in Blue" fragments are interesting but ultimately fatigued. And at least in these instances, George's music is shown a degree of respect — there are also audience sing-alongs like "I Got Rhythm," which is "reimagined" as a generic Beach Boys/Fats Domino/Phil Spector pastiche. Wilson may be most famous for his own good-time rock-and-roll hits, but in underselling the Gershwins he's neglected his own very sophisticated and currently underutilized capabilities. Stick with Ella Fitzgerald.

_Jonathan Donaldson

POP GOES THE FOLK

⊕⊕⊖ **LISSIE** | ***CATCHING A TIGER*** | Fat Possum | Anyone who walked the grounds at the Newport Folk Festival a few weeks back knows that the modern-folk music tag cuts a pretty broad swath. In 2010, the potential for a crossover sensation who can appeal to both seasoned folksters and blog-minded hipsters has never been more palpable. If she'd had a stage at Newport, Illinois-born Lissie Maurus would've tapped into both scenes with ease. Her magnetic debut album doesn't aim to break new ground, but her rustic, Stevie Nicks-ish voice unifies the myriad sounds that position her as both a radio-ready alt-country chick and a young, hip folkstress who pulls off online covers of Lady Gaga and Kid Cudi. *Catching a Tiger* is an infectious collection of lyrical witticisms and bluesy sounds from a deep-rooted Midwestern girl making cultural sense of recent home bases Los Angeles and London — a view of inner-circle Laurel Canyon from the banks of the Mississippi River. In press photos and album-cover art, Lissie's face appears without concealer, and the *au naturel* symbolism — despite the American Apparel vibe — is clear. The songs are fleshed out yet still raw. On the standout country-fried single "When I'm Alone," Lissie proves that the only thing more diverse than her bourbon-drunk folk pop is the crowds who will gravitate toward it.

_Michael Marotta

ILL VIBE & ORDEAL

⊕⊕⊕ **ILL VIBE + ORDEAL** | ***MICHAEL JACKSON'S MILK*** | Bandcamp.com | I'll probably get crucified for saying this, but I like the deep underground more now than when I was pretending to dig *Fantastic Damage*. Blasphemous as that may sound, the truth is that El-P's greatest mid-career triumph was convincing heads that the subterranean emperor was clothed. Much of the new generation is less caught up with unintentional postmodern subplots and more invested in wrapping words around sounds that can actually be considered beats. New Bedford tongue twister Ordeal and his producer, Ill Vibe, may be products of the glorious Def Jux and Embedded heyday, but you don't need to sniff Ritalin and grab a dictionary to digest this ode to Jacko's prescription-drug habit. Clear and honest, Ordeal rips like an "Incinerator"-era Virtuoso. "I've Been Alone" pops with multiple climaxes, "On the Block" cracks like Eminem's "Scary Movie," and "Insensible" (with Cubbiebear) is friendly enough for college radio and maybe even late-night commercial burn. I apologize for all the supernerdy indie-hop references, but if you don't get them, you won't get this. Then again, it's a free download, so you have nothing to lose but your fringe-rap virginity.

_Chris Faraone

LOW TIDE

⊕⊕⊖

WAVVES
KING OF THE BEACH
Fat Possum

What greatness might have ensued if Stephen Pope and Billy Hayes had suffered Jay Reatard's abuse just a little longer? Could they have wrested away the skull-shaped bong from which he's alleged to have freebased cocaine, stalling his inevitable implosion for even a few months? Oh, cruel speculation! Instead, they joined Wavves, their destructive powers wasted on someone who mixes his vocals and guitar way too loud. *King of the Beach* is marred by the same impulse Nathan Williams manifested last month at Great Scott — his voice cuts through everything to the point of distraction. *Wavves* was a perfect record — an unholy, genius combination of attitude, feedback, and just enough melody to make Williams seem like the second coming. *King of the Beach* finds him all too human — melancholic, exposed, and a little vulnerable. Is this what we want from our punks? Williams calls this record his *Nevermind*, and that's apparent everywhere, from the "Lounge Act" bass line in "Linus Spacehead" to the straightforward rock production throughout. This approach works best when Williams channels not Cobain but Ween (Dean, not Gene). "Convertible Balloon" evokes a dork on nitrous who might cut you — fantastic! But when his methods fail, he sounds like the dude from Blink-182 — just another suburban punk whining about this and that. Why did he expose himself? He could have been anything under all that fuzz.

_Eugenia Williamson

Listings

SEAN BONES brings his reggae rock to Great Scott on Wednesday.

CLUBS

THURSDAY 19

See Club Directory for phone numbers and addresses.

ATWOOD'S TAVERN | Cambridge | 10 pm | Dennis Brennan
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set" | 10 pm | Violette
BURREN | Somerville | "80's Night"
C-NOTE | Hull | Double Ds + Steve Heck
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Honest Bob & Factory-to-Dealer Incentives + Father Octopus + Giant Target + Cathode Rays
CANTAB LOUNGE UPSTAIRS | Cambridge | Chicken Slacks
CHIANTI CAFE | Beverly | Jeff Galindo Trio
CHURCH | Boston | Emperor Norton Brass Band
CLUB PASSIM | Cambridge | Lindsay Mac & Boom Booms + Dean Fields
COLONIAL INN | Concord | John Fitzsimmons & Friends
DADDY'S BEACH CLUB | Hull | "DJ Dance Party"
DICK'S LAST RESORT | Boston | Brian Locher
DISTRICT | Boston | 10 pm | "In Thursdays"
GOOD LIFE | Boston | Pison Khadgi + 327's + Cardboard Box Conspiracy + Autumn Diver
GREAT SCOTT | Allston | Nachzehrer + Bone Ritual + PanzerBastard + Witch Tomb
HARPERS FERRY | Allston | Stingray + Welch Boys + Old Crow & 45's + 100th Monkey Effect + Matalon | "Yacht Club"
JOHNNY D'S | Somerville | 7:30 pm | Greg Luttrell Band | 10 pm | "Krucial Reggae"
KOWLOON | Saugus | 8 pm | Charlie Farren + Jon Butcher
LILY PAD | Cambridge | Melissa Kass
LIZARD LOUNGE | Cambridge | Wild Sea + And Company
LUCKY DOG MUSIC HALL | Worcester | Flock of Assholes + Black County Deputy
MIDDLE EAST CORNER | Cambridge | Chelsea City Council
MIDDLE EAST DOWNSTAIRS | Cambridge | "Pre-Carnival Dancehall & Soca Party"
MIDDLE EAST UPSTAIRS | Cambridge | Hello Ninja + Stampede + Dave Crespo's After Party + Leaders Led + Deadfish
MIDDLESEX LOUNGE | Cambridge | 10 pm | Make It New
MIDWAY CAFÉ | Jamaica Plain | 10 pm | DJ Summer's Eve
MILKY WAY | Jamaica Plain | Danser
OBERON | Cambridge | Coraje + Adam Gibbons + Max Pela + Sidy Maiga
O'BRIEN'S | Allston | "Born of Fire" with Tentacles + Abnormality
OM RESTAURANT & LOUNGE | Cambridge | 10:30 pm | "Silent Disco"
P.A.'S LOUNGE | Somerville | Zayde Buti + Duncan Wilder Johnson
PERKS COFFEEHOUSE | Norwood | Kristen Graves
PHOENIX LANDING | Cambridge | 10 pm | "Elements" with Crook & Lenore
PLOUGH & STARS | Cambridge | 10:30 pm | Gilded Splinters
PRECINCT | Somerville | Baby Made Rebel + Shoney Lamar
RAMROD | Boston | 10 pm | "Mandance" with DJ Manuel Santiago
REGATTABAR | Cambridge | 7:30 pm | BeauSoleil
RIVER GODS | Cambridge | 9 pm | "DJ Night"
ROSEBUD BAR & LOUNGE | Somerville | Vivs + Goli
ROYALE | Boston | 8 pm | Justin Nozuka + Alex Cuba + Ry Cuming
RUMOR | Boston | 10 pm | "Signature Thursdays" with DJ Roger M + DJ JC
RYLES | Cambridge | "Annual Beantown Tapfest Tap Jam"
SALLY O'BRIEN'S | Somerville | 6 pm | Kevin Connolly & Snake Farmers | 9 pm | Reverberators
SCULLERS | Boston | Syncopation
SHOWCASE LIVE | Foxboro | Dwele
SMOKEN' JOE'S BBQ | Brighton | Biscuit Miller & Mix
TINKER'S SON | Norwell | Angry Pete
TOAD | Cambridge | 7 pm | Liz Morrison | 10 pm | Three Day Threshold
TOMMY DOYLE'S AT HARVARD | Cambridge | 12 am | DJ Special K | 9:30 pm | Jamie Lynn Hart + Ann Driscoll
T.T. THE BEAR'S PLACE | Cambridge | Void Union + Destroys Babylon + Guns of Navarone + Riki Rocksteady
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | Classic Albums Live: Bob Marley - Legend
ZUZU | Cambridge | DJ Nighttime Gallagher

FRIDAY 20

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | Superstar Runner + Cougar Bait + Another Divide + Bridgebuilders + Ready, Steady...Turpedo!
ATWOOD'S TAVERN | Cambridge | 10 pm | Tim Gearan Band
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set" | 10 pm | BT-Funk
BURREN | Somerville | Acme Music Trio
C-NOTE | Hull | Love Dogs
CANTAB LOUNGE DOWNSTAIRS | Cambridge | School For Robots + Left Hand Does + Streight Angular + Kuuluuko
CHIANTI CAFE | Beverly | 9 pm | Joe Pino Sextet
CLUB PASSIM | Cambridge | Points North + Dream Tigers + tiny mtns
COLONIAL INN | Concord | Henri Smith & Workingman's Band
DADDY'S BEACH CLUB | Hull | 9 pm | Erin & Souldrivers
DANTE'S OF MARLBOROUGH AT FIREFLY'S | Marlborough | Insufficient Funds
DICK'S LAST RESORT | Boston | 9 pm | Loco Locals
DISTRICT | Boston | 10 pm | "International Fridays"
DODGE STREET BAR & GRILL | Salem | Sour D
ESTATE | Boston | 10 pm | DJ Vinyl Disciples + DJ Matos
FELT | Boston | 10 pm | "Fantasy Fridays" with DJ Ted L
FUSION 5 | Foxboro | "Country Fest Pre-Party"
GOOD LIFE | Boston | 9:30 pm | "Unity"
GREAT SCOTT | Allston | "The Pill" with DJ Ken + DJ Michael V
HARPERS FERRY | Allston | Jay Brannan + Plushgun
IRON HORSE MUSIC HALL | Northampton | Miss Tess & Bon Ton Parade + Dwight & Nicole
JOHNNY D'S | Somerville | 9:45 pm | Love in Stockholm
LILY PAD | Cambridge | Draw Two
LIZARD LOUNGE | Cambridge | Jeremy Messersmith + Slow Runner + Ryan Schmidt
LUCKY DOG MUSIC HALL | Worcester | Touch 2 Much + Dave Rivers Group + Hurricane Horns + Evening + JC Young + Hard #9
MIDDLE EAST CORNER | Cambridge | Devon Collins Project
MIDDLE EAST DOWNSTAIRS | Cambridge | Cro-mags + Shipwreck
MIDDLESEX LOUNGE | Cambridge | 10 pm | Brek.One
MIDWAY CAFÉ | Jamaica Plain | 6 pm | Box of Records | 9 pm | Rising Tribe + Dreadrocks
MILKY WAY | Jamaica Plain | "Varsity Gentleman's Night"
O'BRIEN'S | Allston | 9 pm | Leftover Wine + Scribblenauts + Luch & Eliza + Outwrite + Defcon + DJ Emoh Betta
P.A.'S LOUNGE | Somerville | California King + Eldridge Rodriguez + House of Bread + Great Big Circles
PERKS COFFEEHOUSE | Norwood | Social Stone
PLOUGH & STARS | Cambridge | 10:30 pm | O'Hallorans & Friends + Lenny Lashley + Cerebal Ballsy + Pinecone Teeth
PRECINCT | Somerville | Ellis Ashbrook + Self Proclaimed Rockstars + Southern Lust Club + Brooklyns
QUINCY BEACHCOMBER | Quincy | Dick & Jane
RAMROD | Boston | 10 pm | "Rubber Friday"
REGATTABAR | Cambridge | 7:30 pm | Joe Louis Walker + David Maxwell + Murali Coryell
RIVER GODS | Cambridge | 9 pm | "Souled Out"
RUMOR | Boston | 10 pm | "Hush Fridays" with DJ Hectik + DJ BK
RYLES | Cambridge | Taylor Ho Bynum Sextet
SALLY O'BRIEN'S | Somerville | 6 pm | Larry Flint & Road Scholars | 9 pm | Patsy Hamel Band
SCULLERS | Boston | 8 pm and 10 pm | Jonatha Brooke
SHOWCASE LIVE | Foxboro | "Zep Fest: Robert Plant Birthday Tribute"
TINKER'S SON | Norwell | Gobshites
TOAD | Cambridge | 10 pm | Sam Reid & Riot Act
TOMMY DOYLE'S AT HARVARD | Cambridge | DJ Gibbz | 9:30 pm | Glen Yoder + Longwalls
TOMMY DOYLE'S KENDALL | Cambridge | 5:30 pm | DJ Greg Gates
T.T. THE BEAR'S PLACE | Cambridge | Organ Beats + Backup Factor + Herra Terra + Marc Pinansky
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | Rhett Miller
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | Scrap Metal
ZUZU | Cambridge | "Z Solid"

SATURDAY 21

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "DJ Night"
ALL ASIA CAFÉ | Cambridge | Lily Halpern + Amanda Kalestky + Jaqueline Maire + APB + Poison Control Center + Summer of George | 3 pm | Alexi Paraschos + Yellow Roman Candles + Battle Cry Highway
BEEHIVE | Boston | 10:30 am | "Saturday Jazz Brunch" | 6:30 pm | "Dinner Jazz Set" | 10 pm | Marina Maximillian Blumin
BURREN | Somerville | Remedy
C-NOTE | Hull | Howie Howie + Fools
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Port Charles Quintet + Arch McDonald Quintet + Sticky Business + Ramone 5 + DJ Matthew Griffin
CHIANTI CAFE | Beverly | 9 pm | Henley Douglas Jr. & Friends
CHURCH | Boston | Tik Tok + Greetings From + Coo & Howl + Milquetoast
CLUB PASSIM | Cambridge | 10:30 am | Fox & Branch | 8 pm | Hey Mama & Tecumseh Strings
COLONIAL INN | Concord | Phyllis Fallon & Workingman's Band
DADDY'S BEACH CLUB | Hull | 2 pm | Mike Kostas | 9 pm | Mission of Blues
DANTE'S OF MARLBOROUGH AT FIREFLY'S | Marlborough | Flock [80's Tribute Band]
DANTE'S OF QUINCY AT FIREFLY'S | Quincy | Drivin' Blind
DISTRICT | Boston | 10 pm | "Status Saturdays" with DJ Matty D
DODGE STREET BAR & GRILL | Salem | Skullduggery
ESTATE | Boston | 10 pm | "VIP Access Saturdays"
FELT | Boston | 10 pm | "Superfun Saturdays" with Jay K the DJ
FUSION 5 | Foxboro | "Ladies' Dance Night" with DJ DC
GOOD LIFE | Boston | "Middle School Dance" with Mikey Lee + Damien Paul + Death Star
GREAT SCOTT | Allston | Hadoken + Irepress + Gifts From Enola
HARD ROCK CAFÉ | Boston | 5:30 pm | Chad LaMarsh
HARPERS FERRY | Allston | Styles P
IRON HORSE MUSIC HALL | Northampton | 7 pm | Beau Soleil avec Michael Doucet | 10 pm | Stone Coyotes + Heather Maloney
JOHNNY D'S | Somerville | 10 pm | Lucky Peterson
KINSALE | Boston | 10 pm | Celtic Clan
LUCKY DOG MUSIC HALL | Worcester | Rustic Overtones + Desperate Strangers + Route.44
MIDDLE EAST DOWNSTAIRS | Cambridge | "One Night Band 2"
MIDDLE EAST UPSTAIRS | Cambridge | 8 pm | Supervolcano + Leave By Six + Await Rescue + Red Quiet + Along Those Lines
MIDDLESEX LOUNGE | Cambridge | DJ Kon
MIDWAY CAFÉ | Jamaica Plain | 4:30 pm | Fogwizard + Relagation + First & Foremost + Killbeast + Eyewitness Deathcount
MILKY WAY | Jamaica Plain | "Mango's Latin Dance Party"
O'BRIEN'S | Allston | 3 pm | Battle House + Tinsel Teeth + Thief Thief + Thunderhole
OLIVER'S | Boston | 10 pm | "The Hot Corner"
OM RESTAURANT & LOUNGE | Cambridge | 11 pm | DJ Goldentouch + Doc Klaw
OUTPOST | Cambridge | Jeff Platz Quartet
P.A.'S LOUNGE | Somerville | SpEd + Applicators + Full-Time Dreamers
PHOENIX LANDING | Cambridge | 10 pm | "Boom Boom Room"
PLOUGH & STARS | Cambridge | 4 pm | Josh Lederman & Czars | 10:30 pm | David Aaronoff
PRECINCT | Somerville | Olde Maids + What the Funk + Ruin Renewal + Truezoos
QUINCY BEACHCOMBER | Quincy | Downswing + Four Point Restraints
RAMROD | Boston | 10 pm | "Leather Night Out" with DJ Duo Freespace
RISE | Boston | 1 am | "Storm Saturdays" with DJ Stephan Grondin + Will Pizzetti
RIVER GODS | Cambridge | "Feeling the Current" with DJ RyCon
ROYALE | Boston | Titus Andronicus + Free Energy
RUMOR | Boston | 10 pm | "Rumor Saturdays" with DJ JC + Tamer Malki
RYLES | Cambridge | Samba Tremeterra
SALLY O'BRIEN'S | Somerville | 5 pm | Eric Royer Band | 9 pm | Arty Hill
SMOKEN' JOE'S BBQ | Brighton | Shirley Lewis Band
TINKER'S SON | Norwell | Fumble Tongue
TOAD | Cambridge | 7:30 pm | Samantha Farrell + Love Society | 10 pm | Hugh McGowan + Misfit Toys
TOMMY DOYLE'S AT HARVARD | Cambridge | DJ Gibbz | 9:30 pm | Gravel Project + Willows
T.T. THE BEAR'S PLACE | Cambridge | "Heroes"
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | David Cassidy
ZUZU | Boston | "Soul-Le-Lu-Jah"

SUNDAY 22

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "Jazz Band Night"
ALL ASIA CAFÉ | Cambridge | 3 pm | Keith Muse + Bozo Nightmare + King Friday | 6 pm | Michelle Macedo
ATWOOD'S TAVERN | Cambridge | Grand Fatilla
BEEHIVE | Boston | 10:30 am | "Sunday Jazz Brunch" | 8 pm | This is Boston Soul
C-NOTE | Hull | "Blues Challenge"
CHIANTI CAFE | Beverly | 6 pm | Whose Muddy Shoes
CHURCH | Boston | Arcanes + Streight Angular + My Own Worse Enemy
CLUB PASSIM | Cambridge | Marissa Nadler + John Shane
COLONIAL INN | Concord | "Acoustic Open Mic"
DADDY'S BEACH CLUB | Hull | 2 pm | Jimmy Peters | 7 pm | Dons
DICK'S LAST RESORT | Boston | 7 pm | Tim Nickerson
DODGE STREET BAR & GRILL | Salem | "Service Industry Night"
GREAT SCOTT | Allston | IHAVEEARS + Tennis + Family Portrait + Hunter S.Floortom
HARPERS FERRY | Allston | Lenny Lashley's Gang of One + Continental + Scars + Snipes + Ska-Prest | 8 pm | Flyrydaz + Rook + DC Fam + Sebnyce + Concep
JOHNNY D'S | Somerville | 4:30 pm | "Open Blues Jam"
LILY PAD | Cambridge | 10 pm | Gill Aharon Trio
LUCKY'S LOUNGE | Boston | "Sinatra Sundays"
MIDDLE EAST UPSTAIRS | Cambridge | Marconi + Birds & Batteries + Nassy + See Through Band
PHOENIX LANDING | Cambridge | 10 pm | "Rebound"
PLOUGH & STARS | Cambridge | 5 pm | Frank Drake & Artistocrats | 9 pm | Frank Morey Band
QUINCY BEACHCOMBER | Quincy | 2:30 pm | Jolly Tinkers | 5:30 pm | Kathy & Americans | 9 pm | "80's Dance Party'
RAMROD | Boston | 10 pm | "Club Classics" with DJ Ace Boogie
RIVER GODS | Cambridge | 8 pm | Raleigh Fingers
RYLES | Cambridge | 10:30 am | Yoko Miwa
SALLY O'BRIEN'S | Somerville | Pocket Big Band
SMOKEN' JOE'S BBQ | Brighton | Geoff Bartley
TINKER'S SON | Norwell | 11 am | Skip Toomey | 3 pm | Billy Downes | 8 pm | Sean Gilmartin
TOAD | Cambridge | 3 pm | "Sunday Spins"
TOMMY DOYLE'S AT HARVARD | Cambridge | 9 pm | Huxster + Paul Phillips
TOMMY DOYLE'S KENDALL | Cambridge | 10:30 am | "Tin Can Caravan Jazz Brunch"
T.T. THE BEAR'S PLACE | Cambridge | 10 pm | Laarks + Coolrunnings
WELLFLEET BEACHCOMBER | Wellfleet | 4 pm | Incredible Casuals
WOLF DEN AT MOHEGAN SUN | Uncasville | 7 pm | Jason Michael Carroll
ZUZU | Cambridge | Vibrator + Craig McNeil [Videodrome Discotheque]

MONDAY 23

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "Open Mic Night"
ALL ASIA CAFÉ | Cambridge | 6 pm | Fierce Urgency of Now | 9 pm | "Monday Night Reggae Series"
CLUB PASSIM | Cambridge | Po' Girl
DADDY'S BEACH CLUB | Hull | 7 pm | "Open Mic Night"

Continued on p 40

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music. food. booze.
Thursday 8/19 8pm $8 21+
Emperor Norton Brass Band • The Okay Win • Plesiosaurs (NJ)
Friday 8/20 8pm $10 21+
Karmic Music Presents:
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Saturday 8/21 8pm $10 18+
Hear Now Live! Presents: Tik Tok • Greetings From Coo & Howl • Milquetoast
Sunday 8/22 8pm $6 18+
The Return Of The Arkanes!! The Arkanes (liverpool england)
Streight Angular • My Own Worst Enemy
Monday 8/23 5pm 21+
Red Sox are in Town Go Sox! Come in for a drink before or after the game
Tuesday 8/24 5pm 21+
Red Sox are in Town Go Sox! Come in for a drink before or after the game
Wednesday 8/25 8pm $8 18+
The Karma Exchange • VENDING MACHETES
Hayley Jane and the Primates
Thursday 8/26 7pm $8 21+
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NEON JUJU • HANNAH AND THE BLOODLINES (going away party)
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COUNTRY FEST PRE-PARTY
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FRI 08.13.10 Anderson Comedy Group / The Gas / 18+ 7pm $5.00
SAT 08.21.10 Ingress / Gifts From Enola / Hadoken / 21+ 9pm $6.00
SUN 08.22.10 IHAVEEARS / Tennis / Family Portrait / Hunter S. Floorton / 18+ 8pm $8.00
TUE 08.24.10 Circles / DJs Mistaker & Damien Paul / 21+ 9pm $7.00
WED 08.25.10 Sean Bones / You Can Be A Wesley / 18+ 8pm $8.00
1222 COMMONWEALTH AVE ALLSTON, MA 02134 617.566.9814

Listings

Continued from p 39

DICK'S LAST RESORT | Boston | 7 pm | Paul Fudin
ENORMOUS ROOM | Cambridge | "Beat Research"
HARPERS FERRY | Allston | Chiddy Bang + 2AM Club + Blak Madeen + XV + Donnis + DJ Benzi
LILY PAD | Cambridge | 10:22 pm | Fringe
LIZARD LOUNGE | Cambridge | "Open Mic Challenge"
MIDDLE EAST CORNER | Cambridge | Space Pancakes + Kosta & Alex + George Pratt
MIDDLE EAST UPSTAIRS | Cambridge | Notoriety + Wid + Lance Hayes + Rinzable
MIDDLESEX LOUNGE | Cambridge | Pet Police
PHOENIX LANDING | Cambridge | 10 pm | "Makka Monday"
PLOUGH & STARS | Cambridge | 10 pm | Big Beat
PRECINCT | Somerville | Duppy Conquerors [Bob Marley Tribute]
RIVER GODS | Cambridge | 8 pm | "Weekly Wax DJ Showdown"
SALLY O'BRIEN'S | Somerville | 10 pm | Infinite Ensemble
SMOKEN' JOE'S BBQ | Brighton | "Open Mic"
TOAD | Cambridge | 8 pm | White Owls | 10 pm | Jen Kearney & Lost Onion
TOMMY DOYLE'S AT HARVARD | Cambridge | 9 pm | DJ Big Lebowski
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | 2U [U2 tribute]
ZUZU | Cambridge | "Night of the Living Deadhead"

TUESDAY 24

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | Pariah Beat
ALL ASIA CAFÉ | Cambridge | 6:30 pm | "Ashley's Showcase"
BEEHIVE | Boston | Assaf Kehati
BURREN | Somerville | 6:30 pm | "Open Mic"
CAFE 47 | Boston | "Berklee Jazz Music"
CHIANTI CAFE | Beverly | 9 pm | Fats Hammond
CLUB PASSIM | Cambridge | "Songs From an Island"
DICK'S LAST RESORT | Boston | 7 pm | Ryan Fitzsimmons
ENORMOUS ROOM | Cambridge | Beat Awfuls
GOOD LIFE | Boston | Barrett Anderson
GREAT SCOTT | Allston | Circles + DJ Mistaker + DJ Damien Paul
HARPERS FERRY | Allston | Embassy of Vines + Brightest Lights + Pride of the Atlantic + Sun of Sound
IRON HORSE MUSIC HALL | Northampton | 7 pm | John Lee Hooker Jr.
JOHNNY D'S | Somerville | "Spider" John Koerner
KINSALE | Boston | 7:30 pm | Frank Ryan
LIZARD LOUNGE | Cambridge | David Wax Museum + Miss Tess
MIDDLE EAST UPSTAIRS | Cambridge | "Throwed"
MIDDLESEX LOUNGE | Cambridge | "Gallery"
O'BRIEN'S | Allston | Modern Voice + Andy & Zeus + Maar + Turd Valley
OUTPOST | Cambridge | Prehistoric Horse + Organ of Qwerty
P.A.'S LOUNGE | Somerville | Mellows + Ladderlegs + Night Fruit + Bandits in the Woods
PLOUGH & STARS | Cambridge | 9:30 pm | Revolutionary Snake Ensemble Quartet
RAMROD | Boston | 10 pm | "Nox" with DJ Victor Von BOOM
RIVER GODS | Cambridge | 9 pm | "Imperialisms" with Jesse Kaminsky + Angela Sawyer
RUMOR | Boston | 10 pm | "Evolution Tuesdays" with DJ Hectik
RYLES | Cambridge | Mike Tucker
SALLY O'BRIEN'S | Somerville | 7 pm | Josh Buckley + John Carbone
SMOKEN' JOE'S BBQ | Brighton | Levy-Stubbs-Rivelli Trio
TIKI HIDEAWAY @ HOWARD JOHNSON | Boston | 7 pm | "Fenway Jazz Jam"
TINKER'S SON | Norwell | "Open Mic"
TOAD | Cambridge | 7 pm | Alan Gordrich | 10 pm | Greg Klyma
TOMMY DOYLE'S AT HARVARD | Cambridge | 9:30 pm | Nicholas Metaxas + Elmorell
T.T. THE BEAR'S PLACE | Cambridge | Banditas + Shepherdess + Sister Spaceman
WELLFLEET BEACHCOMBER | Wellfleet | 10 pm | "Reggae Night"
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | Shemekia Copeland
ZUZU | Cambridge | "Work!"

WEDNESDAY 25

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | "Skewed & Screwed Revue II" | 9 pm | "Open Mic"
ATWOOD'S TAVERN | Cambridge | 10 pm | Elastic Waste Band
BEEHIVE | Boston | Rebecca Shrimpton Quintet
CHIANTI CAFE | Beverly | 9 pm | Jen Kearney & Lost Onion
CHURCH | Boston | Karma Exchange + Vending Machetes + Hayley Jane & Primates
CLUB PASSIM | Cambridge | Boston Typewriter Orchestra + Brian Dewan
COLONIAL INN | Concord | Jimmy Mazzy & Last Minute Men
DICK'S LAST RESORT | Boston | 7 pm | Nate Watkins
DISTRICT | Boston | 10 pm | "Classic Wednesdays" with DJ Tanno
DODGE STREET BAR & GRILL | Salem | DJ Tanner
ENORMOUS ROOM | Cambridge | Recreation
FUSION 5 | Foxboro | "S.I.N. - Service Industry Night"
GOOD LIFE | Boston | DJ Moldy
GREAT SCOTT | Allston | Sean Bones + You Can Be a Wesley + Pretty & Nice
HARPERS FERRY | Allston | 7 pm | Devil Wears Prada + Miss May I + Your Demise
IRON HORSE MUSIC HALL | Northampton | Chris Barron [Spin Doctors]
JOHNNY D'S | Somerville | Anne McCue + Jess Leary
LIZARD LOUNGE | Cambridge | Madi Diaz + Civil Wars
LUCKY DOG MUSIC HALL | Worcester | Out of the Blue + August Infinity
MCGANN'S | Boston | Murder
MIDDLE EAST DOWNSTAIRS | Cambridge | Envy on the Coast + Bad Rabbits + Kodiak Attack
MIDDLE EAST UPSTAIRS | Cambridge | AVI + Mark Steele + Diogenes + See Jee
MIDDLESEX LOUNGE | Cambridge | Bodega Girls present "Cool Ranch"
O'BRIEN'S | Allston | Nazzcar Rain Delay + Miss Geo & Metrics
OM RESTAURANT & LOUNGE | Cambridge | Daniel Bennet Group
OUTPOST | Cambridge | Dave Bryant Quartet
P.A.'S LOUNGE | Somerville | Van Walton + Sick Room
PHOENIX LANDING | Cambridge | 10 pm | "Midweek Techno"
PLOUGH & STARS | Cambridge | Bad Art Ensemble
PRECINCT | Somerville | Jenee Halstead
RAMROD | Boston | 10 pm | "Hump This!" with DJ Mike Ciller
RIVER GODS | Cambridge | "WMBR Takes Over Primitive Sounds"
RUMOR | Boston | 10 pm | "Latin Club" with DJ Adilson
RYLES | Cambridge | Juancho Herrera Trio
SCULLERS | Boston | Hilary Kole
SHOWCASE LIVE | Foxboro | Joan Osbourne + Carsie Blanton
SMOKEN' JOE'S BBQ | Brighton | Alizon
TINKER'S SON | Norwell | Session
TOAD | Cambridge | 7 pm | Fandango | 10 pm | Jimmy Ryan + Tim Gearan + Christian McNeill + Eric Royer
T.T. THE BEAR'S PLACE | Cambridge | Major Stars + Martha's Vineyard Ferries + Tre Orsi
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | Blackberry Smoke
ZUZU | Cambridge | "Decade 80's Night" | "Stainless"

THURSDAY 26

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | Adam Rivera
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set" | 10 pm | Marsha Lubin
BURREN | Somerville | 7 pm | Ego & Oracle | 10 pm | Scattershot
CANTAB LOUNGE DOWNSTAIRS | Cambridge | Radio Control + Pray for Polanski + Dad Fight + Old Maids
CHIANTI CAFE | Beverly | 9 pm | Mr. Nick & Dirty Tricks
CHURCH | Boston | 8 pm | Hannah & the Bloodlines + Caitlin Krisko & the Broadcast + Neon Juju + Michael Greenberg
CLUB PASSIM | Cambridge | Jim Malcolm
COLONIAL INN | Concord | John Fitzsimmons & Friends
DADDY'S BEACH CLUB | Hull | 8 pm | "DJ Dance Party"
DICK'S LAST RESORT | Boston | 7 pm | Brian Locher
DISTRICT | Boston | 10 pm | "In Thursdays"
ENORMOUS ROOM | Cambridge | "Thursday Funk"
ESTATE | Boston | 10 pm | "Clamlife"
GOOD LIFE | Boston | "A Lil Louder"
GREAT SCOTT | Allston | Jeff Rowe + Movers And Shakers + Joe McMahon
HARD ROCK CAFÉ | Boston | Dennis Brennan + Tripping Lily + Brown Bird + John Colvert + Highway Ghosts + Rationales
HARPERS FERRY | Allston | 7 pm | Devil Wears Prada + Miss May I + Your Demise
JOHNNY D'S | Somerville | Willie J. Laws
LIZARD LOUNGE | Cambridge | Club d'Elf
LUCKY DOG MUSIC HALL | Worcester | Flock of Assholes + Intermission + Don't Forget to Breathe
MIDDLE EAST CORNER | Cambridge | Dreadrocks
MIDDLE EAST DOWNSTAIRS | Cambridge | Stereo Total + Think About Life + Ad Frank & the Fast Easy Women
MIDDLE EAST UPSTAIRS | Cambridge | Thieving Irons + Lights Out + Oranjuly + Fan-Tan
MIDDLESEX LOUNGE | Cambridge | "Make It New"
O'BRIEN'S | Allston | Voluptuaries + Catwhisker Radio + Golden Spurs + Jet Black Sunrise
OM RESTAURANT & LOUNGE | Cambridge | 10:30 pm | "Silent Disco"
OUTPOST | Cambridge | Hi-Speed Coeds
P.A.'S LOUNGE | Somerville | Merrimack Delta Dub Set + Emma Ate the Lion + Letterik
PHOENIX LANDING | Cambridge | 10 pm | "Elements" with Outrage
PLOUGH & STARS | Cambridge | 10:30 pm | Kaitlin Dibble's Delusions of Grandeur
PRECINCT | Somerville | Baby Made Rebel + OTP + Streight Angular + Shoney Lamar
RAMROD | Boston | 10 pm | "Mandance" with DJ Manuel Santiago
RIVER GODS | Cambridge | "Synthetic Goodness" with Cat & Sean
ROYALE | Boston | 7 pm | Apocalyptica + Dir En Grey
RUMOR | Boston | 10 pm | "Signature Thursdays" with DJ Roger M + DJ JC
RYLES | Cambridge | Greg Hopkins Jazz Orchestra
SALLY O'BRIEN'S | Somerville | 6 pm | Tom Hagerty Acoustic Band | 9 pm | Birds of Play
SCULLERS | Boston | 8 pm and 10 pm | Mini Abair
SHOWCASE LIVE | Foxboro | Maxi Priest
SMOKEN' JOE'S BBQ | Brighton | Philip Pemberton Band
TINKER'S SON | Norwell | John Foster
TOAD | Cambridge | 7 pm | Melverne Taylor & His Fabulous Meltones | 10 pm | Three Day Threshold
TOMMY DOYLE'S AT HARVARD | Cambridge | DJ Special K | 9:30 pm | DJ Special K | 9:30 pm | Jo Henley + Sarah Swain
T.T. THE BEAR'S PLACE | Cambridge | Lousy Instruments + Lee Moretti + Happy Little Clouds + Elana Brody
WELLFLEET BEACHCOMBER | Wellfleet | Stephen Kellogg & the Sixers

CLUB DIRECTORY

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BLUE OCEAN MUSIC HALL | 978.462.5888 | 4 Oceanfront North, Salisbury
BURREN | 617.776.6896 | 247 Elm St, Somerville
C-NOTE | 781.925.4300 | 159 Nantasket Ave, Hull
CABARET THEATER AT MOHEGAN SUN | 888.226.7711 | 1 Mohegan Sun Blvd, Uncasville, CT
CAFÉ 47 | 617.536.1577 | 47 Mass Ave, Boston
CANTAB LOUNGE DOWNSTAIRS | 617.354.2685 | 738 Mass Ave, Cambridge
CANTAB LOUNGE UPSTAIRS | 617.354.2685 | 738 Mass Ave, Cambridge
CAPE COD MELODY TENT | 508.775.5630 | 21 West Main St, Hyannis
CHIANTI CAFE | 978.921.2233 | 285 Cabot St, Beverly
CHURCH | 617.236.7600 | 69 Kilmarnock St., Boston
CLUB PASSIM | 617.492.7679 | 47 Palmer St., Cambridge
COLONIAL INN | 978.369.9200 | 48 Monument Square, Concord
COMEDY STUDIO | 617.661.6507 | 1236 Mass Ave, Cambridge
DADDY'S BEACH CLUB | 781.925.3600 | 280 Nantasket Ave, Hull
DANTE'S OF MARLBOROUGH AT FIREFLY'S | 508.357.8883 | 350 East Main St, Marlborough
DANTE'S OF QUINCY AT FIREFLY'S | 617.471.0011 | 516 Adams St, Quincy
DICK'S LAST RESORT | 617.267.8080 | 1 Clinton St, Boston
DISTRICT | 781.338.9977 | 180 Lincoln St, Boston
DODGE STREET BAR & GRILL | 978.745.0139 | 7 Dodge St, Salem
ENORMOUS ROOM | 617.491.5599 | 567 Mass Ave, Cambridge
ESTATE | 617.351.7000 | 1 Boylston Pl., Boston
FELT | 617.350.5555 | 533 Washington St, Boston
FUSION 5 | 508.543.0599 | 105 Washington St., Foxborough
GIGGLES COMEDY CLUB | 781.233.9950 | at Prince Restaurant, 517 Broadway, Saugus
GOOD LIFE | 617.451.2622 | 28 Kingston St., Boston
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IMPROV ASYLUM | 617.263.6887 | 216 Hanover St, Boston
IMPROVBOSTON THEATRE | 617.576.1253 | 40 Prospect St., Cambridge
IRON HORSE MUSIC HALL | 413.586.8686 | 20 Center St., Northampton
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PLOUGH & STARS | 617.576.0032 | 912 Mass Ave, Cambridge
PRECINCT | 617.623.9211 | 70 Union Square, Somerville
QUINCY BEACHCOMBER | 617.479.8989 | 797 Wollaston Beach Blvd, Quincy
RAMROD | 617.266.2986 | 1254 Boylston St., Boston
REGATTABAR | 617.661.5000 | at the Charles Hotel, 1 Bennett St., Cambridge
RISE | 617.423.7473 | 306 Stuart St., Boston
RIVER GODS | 617.576.1881 | 125 River St., Cambridge
ROSEBUD BAR & LOUNGE | 617.666.6015 | 381 Summer St, Somerville
ROYALE | 617.338.7699 | 279 Tremont St, Boston
RUMOR | 617.422.0045 | 100 Warrenton St., Boston
RYLES | 617.876.9330 | 212 Hampshire St., Cambridge
SALLY O'BRIEN'S | 617.666.3589 | 335 Somerville Ave, Somerville
SCULLERS | 617.783.0090 | 400 Soldiers Field Rd, Boston
SHOWCASE LIVE | 888.354.7042 | 23 Patriot Pl., Foxborough
SMOKEN' JOE'S BBQ | 617.254.5227 | 351 Washington St, Brighton
SOUTH SHORE MUSIC CIRCUS | 781.383.9850 | 130 Sohier St., Cohasset
TIKI HIDEAWAY AT HOWARD JOHNSON | 617.267.3100 | 1271 Boylston St., Boston
TINKER'S SON | 781.561.7361 | 707 Main St., Norwell
TOAD | 617.497.4950 | 1920 Mass Ave, Cambridge
TOMMY DOYLE'S AT HARVARD | 617.864.1311 | 96 Winthrop St., Cambridge
TOMMY DOYLE'S KENDALL | 617.225.0888 | 1 Kendall Square, Cambridge
T.T. THE BEAR'S PLACE | 617.492.0082 | 10 Brookline St, Cambridge
WELLFLEET BEACHCOMBER | 508.349.6055 | Cahoon Hollow Beach, Wellfleet
WILBUR THEATRE | 617.423.4008 | 106 Boylston St, Boston
WOLF DEN AT MOHEGAN SUN | 888.226.7711 | 1 Mohegan Sun Blvd, Uncasville, CT
ZUZU | 617.864.3278 | 474 Mass Ave, Cambridge

COMEDY

THURSDAY 19

See Club Directory for phone numbers and addresses.

COMEDY STUDIO | 8 pm | Jimmy Aniket + Jimmy Bowes + Mr. Goodnight + Jason Marcus + Ellen Moschetto
IMPROV ASYLUM | 8 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON THEATRE | 8 pm | "Bastards, Inc." | 10 pm | "The 10 Slot"
MOTTLEY'S COMEDY CLUB | 8 pm | "The Mehran Show"
NICK'S COMEDY STOP | 8 pm | Frank Santos

FRIDAY 20

See Club Directory for phone numbers and addresses.

CABARET THEATER AT MOHEGAN SUN | 9 pm | Bobby Slayton + Mark DeMayo
CAPE COD MELODY TENT | 8 pm | Lewis Black
COMEDY STUDIO | 8 pm | Ken Reid + Ahmed Bharoocha + Maria Ciampa + Chrissy Kelleher + Jason Marcus
GIGGLES COMEDY CLUB | 8:30 pm | Paul D'Angelo + Dave Russo + Sal Votano
IMPROV ASYLUM | 8 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON THEATRE | 8 pm | "ImprovBoston Showcase" | 10 pm | "Friday Night Face-Off"
KOWLOON KOMEDY | 8:30 pm | Dave Russo + Carolyn Plummer + Mac Livingston
MOTTLEY'S COMEDY CLUB | 8 pm | Jimmy Dunn | 10 pm | "The Good Stuff"

NICK'S COMEDY STOP | 8 pm | Danny Kelly

SATURDAY 21

See Club Directory for phone numbers and addresses.

CABARET THEATER AT MOHEGAN SUN | 9 pm | Dan Wilson + Jackson + Mark DeMayo
COMEDY STUDIO | 8 pm | Ahmed Bharoocha + Doug Chagnon + Matt D. + Chris Fleming + Jason Marcus
GIGGLES COMEDY CLUB | 8:30 pm | Paul D'Angelo + Dave Russo + Sal Votano
IMPROV ASYLUM | 8 pm | "Hungry Hungry Hipsters" | 10 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON THEATRE | 6 pm | "Family Show" | 8 pm | "ImprovBoston MainStage"
MOTTLEY'S COMEDY CLUB | 8 pm | Jimmy Dunn
NICK'S COMEDY STOP | 8 pm | Danny Kelly
SOUTH SHORE MUSIC CIRCUS | 8 pm | Lewis Black
WILBUR THEATRE | 9:15pm | Marlon Wayans + Shawn Wayans

SUNDAY 22

See Club Directory for phone numbers and addresses.

COMEDY STUDIO | 8 pm | Alana Eisner + Doug Geurtin + Kate Ghiloni + Jake Grafstein + Armando Montond
IMPROV ASYLUM | 8 pm | "Lost in Boston"
IMPROVBOSTON THEATRE | 7 pm | "Open Comedy Jam" | 9 pm | "Stand-Up Sundays" with Dana Jay Bein + Maria Ciampa

TUESDAY 24

See Club Directory for phone numbers and addresses.

COMEDY STUDIO | 8 pm | "Mystery Lounge!"
IMPROV ASYLUM | 8 pm | "House Teams"

WEDNESDAY 25

See Club Directory for phone numbers and addresses.

COMEDY STUDIO | 8 pm | "Fresh Faces"
IMPROV ASYLUM | 8 pm | "Lost in Boston"
IMPROVBOSTON THEATRE | 8 pm | "Comedy Lab"
MOTTLEY'S COMEDY CLUB | 8 pm | "Mottley's Comedy Bailout"

THURSDAY 26

See Club Directory for phone numbers and addresses.

BLUE OCEAN MUSIC HALL | 8 pm | Paul D'Angelo
COMEDY STUDIO | 8 pm | PJ Brown + Rick Canavan + Val Kappa + Steve Macone + Bill Marshall
IMPROV ASYLUM | 8 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON THEATRE | 10 pm | "The 10 Slot"
KOWLOON KOMEDY | 8 pm | Frank Santos Jr.
MOTTLEY'S COMEDY CLUB | 8 pm | "Battle for Boobies"
SOUTH SHORE MUSIC CIRCUS | 8 pm | Jim Gaffigan

CONCERTS

Classical

THURSDAY 19

EBÈNE STRING QUARTET | Mozart's Divertimento in D [K.136], Bartók's String Quartet No. 1, and Beethoven's String Quartet No. 14 | 8 pm | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St., Lenox | $17-$51 | 888.266.1200 or bso.org

FRIDAY 20

AMERICAN CENTURY MUSIC | Works for string quartet by Arthur Foote, Charles Ives, and Samuel Barber | 12:30 pm | Boston Public Library, Copley Square, Boston | Free | 617.536.5400
BOSTON SYMPHONY ORCHESTRA CONDUCTED BY LUDOVIC MORLOT | Mozart's Symphony No. 31 [*Paris*]; selections from Canteloube's *Chants d'Auvergne* and three Coljjov songs, with soprano Dawn Upshaw; Ravel's *Ma Mère l'Oye* | 8:30 pm | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St., Lenox | $18-$89 | 888.266.1200 or bso.org
CALLITHUMPIAN CONSORT | Gavin Bryars's *The Sinking of the Titanic*, performed from a boat in Boston Harbor | 7 pm | Institute of Contemporary Art, 100 Northern Ave, Boston | $20; $15 students | 617.478.3103 or icaboston.org

SATURDAY 21

BOSTON CHAMBER MUSIC SOCIETY | Chopin's Ballade No. 3, with Mihae Lee; Brahms's Cello Sonata No. 1, with Ronald Thomas and Lee; Schumann's Piano Trio No. 3, Erin Keefe, Thomas, and Lee | 8 pm | Arsenal Center for the Arts, Charles Mosesian Theater, 321 Arsenal St, Watertown | $33; $30 seniors; $10 students | arsenalarts.org
BOSTON SYMPHONY ORCHESTRA CONDUCTED BY GIANCARLO GUERRERO | Higdon's *Blue Cathedral*; Bach's Double Violin Concerto, with Gil Shaham and Adele Anthony; Suppé's *Poet and Peasant* Overture; Sarasate's *Song of the Nightingale*, with Shaham; Sarasate's *Navarra*, with Shaham and Anthony; Sarasate's *Zigeunerweisen*, with Shaham; Bizet's *Carmen* Suite | Sat 10:30am [rehearsal with pre-show talk 9:30 am]; Sun 2:30 pm | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St, Lenox | $17 rehearsal; $18-$89 performance | 888.266.1200 or bso.org
BOSTON SYMPHONY ORCHESTRA CONDUCTED BY SUSANNA MÄLKKI | Mendelssohn's Overture to *A Midsummer Night's Dream* and Concerto for Violin, Piano, and Strings, with Joshua Bell and Jeremy Denk; Beethoven's *Romance* No. 2, with Bell, and Symphony No. 4 | 8:30 pm | Tanglewood Music Center, Koussevitzky Music Shed, 297 West St., Lenox | $19-$99 | 888.266.1200 or bso.org
CLASSICAL TANGENT PRESENTS "TRUE BLUE AMERICAN" | With ragtime, bluegrass, American, and jazz sets | 2:30 pm | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St, Lenox | $10 | 888.266.1200 or bso.org
MUSIC AT EDEN'S EDGE | Songs by Uccellini, Rebel, Handel, and Vivaldi, with Julia McKenzie, Maria Benotti, Sarah Freiberg, Michael Sponseller, and Sarah Bach | Sat 8 pm | North Shore Arts Association, 11 Pirates Lane, Gloucester | Mon 7 pm | Peabody Institute Library, 82 Main St, Peabody | $20; $15 students | 978.283.1857 or 978.531.0100 x17

SUNDAY 22

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY GIANCARLO GUERRERO | See listing for Sat

MONDAY 23

CHORUS PRO MUSICA | Summer sing of Brahms's *Liebeslieder Walzer* | 7:30 pm | Old South Church, 645 Boylston St., Boston | $8 | 617.425.5159
MUSIC AT EDEN'S EDGE | See listing for Sat

TUESDAY 24

GARRICK OHLSSON | Chopin program: Impromptu No. 2, Ballade No. 3, Fantasia in F minor, Opus 27 Nocturnes, Scherzo No. 3, and Opus 28 Préludes | 8 pm | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St., Lenox | $18-$60 | 888.266.1200 or bso.org

WEDNESDAY 25

BOSTON LANDMARKS ORCHESTRA CONDUCTED BY CHARLES ANSBACHER | Haydn's Symphony No. 88, Beethoven's Symphony No. 1, and Prokofiev's Symphony No. 1 [*Classical*] | 7 pm | Hatch Shell, Charles River Esplanade, Boston | Free | landmarksorchestra.org
ROBERT SCHUMANN LIEDERFEST V | Songs and duets by Robert and Clara Schumann, with soprano Katrina Holden, mezzo-soprano Christina English, and baritone Sepp Hammer | 5:30 pm | St. John's Episcopal Church, 1 Roanoke Ave, Jamaica Plain | Free | 617.524.2999
STEPHEN ROBERT | Works for organ by Lubeck, Franck, C.P.E. Bach, Liszt, Kerll, Roberts, Alain, and Dupré | 8 pm | Methuen Memorial Music Hall, 192 Broadway, Methuen | $10 | 978.685.0693

THURSDAY 26

BOSTON LANDMARKS ORCHESTRA CONDUCTED BY CHARLES ANSBACHER | Beethoven program: *Egmont* Overture and Symphony No. 7 | 7 pm | Adams National Historic Site, 1250 Hancock St., Quincy | Free | landmarksorchestra.org
NICK DINNERSTEIN | Works for cello by Bach, O'Connor, Prangcharoen, and Piazzolla | 6:30 pm | Jamaica Plain Branch Library, 12 Sedgwick St., Jamaica Plain | Free | 617.524.2053
GARRICK OHLSSON | Chopin program: Opus 9 Nocturnes, Scherzo No. 4, Ballade No. 1, *Variations brillantes on a Rondo from Halévy's "Ludovic,"* and Piano Sonata No. 3 | 8 pm | Tanglewood Music Center, Seiji Ozawa Hall, 297 West St., Lenox | $18-$60 | 888.266.1200 or bso.org

POPULAR

THURSDAY 19

CARBON LEAF | Concert cruise | 8 pm | Rock and Blues Cruise, 1 Long Wharf, Boston | $30 | rockandbluescruise.com
TONY CIBOTTI [FRANK SINATRA TRIBUTE] | 6:30 pm | Hyde Park Library, 35 Harvard Ave, Hyde Park | Free | 617.361.2524
EVOLUTION [JOURNEY TRIBUTE] | 8 pm | Blue Ocean Music Hall, 4 Oceanfront North, Salisbury | $25 | 978.462.5888
KISS | 6:30 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $75-$95 | 888.226.7711
ADAM LAMBERT + ORIANTHI | Thurs 8 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | Fri 8 pm | South Shore Music Circus, 130 Sohier St, Cohasset | $37.25-$54.25 | melodytent.org or themusiccircus.org
TOM PETTY & THE HEARTBREAKERS + MY MORNING JACKET | Thurs + Sat 7 pm | Comcast Center, 885 Main St, Mansfield | $35-$125 | 800.745.3000 or livenation.com
ERIC ROBERTSON AND THE BOSTON BOYS | Noon | Kendall Square, Cambridge | 6 pm | Institute of Contemporary Art, 100 Northern Ave, Boston | Free | berklee.edu
SUBLIME WITH ROME + DIRTY HEADS | 7:30 pm | Bank of America Pavilion, 290 Northern Ave, Boston | $27.50-$37.50 | 800.745.3000 or livenation.com
JORDAN TARRANT | 4 pm | Lafayette Plaza, Mass Ave + Main St, Cambridge | Free | berklee.edu

FRIDAY 20

B-52S | 7:30 pm | Boarding House Park, 40 French St, Lowell | $50; $45 advance | 978.970.5000
BEATLEJUICE [BEATLES TRIBUTE] | Concert cruise | 8 pm | Rock and Blues Cruise, 1 Long Wharf, Boston | $28 | rockandbluescruise.com
EASTON CORBIN + CHAD BURDICK | 8 pm | Blue Ocean Music Hall, 4 Oceanfront North, Salisbury | $23 | 978.462.5888
JONATHAN EDWARDS + JAMES MONTGOMERY | 8 pm | Shalin Liu Performance Center, 37 Main St, Rockport | $29-$49 | 978.546.7391
JANINE GRAHAM | 9 pm | Antonia's at the Beach, 492 Revere Beach Blvd, Revere | Free | 781.284.1272
DAVE MASON BAND | 8 pm | Center for Arts In Natick, 14 Summer St, Natick | $48; $42 seniors, students | 508.647.0097
REBA McENTIRE + STEVE AZAR | 8 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $40-$60 | 800.745.3000 or ticketmaster.com
OLD COLD TATER | 4 pm | Cape Ann Historical Museum, 27 Pleasant Street, Gloucester | Free | 978.283.0455
PLAYIN' DEAD [GRATEFUL DEAD TRIBUTE] | Concert cruise | 8 pm | Rock On! Concert Cruise, 60 Rowes Wharf, Boston | $30; $25 advance | rockonconcerts.com
ADAM LAMBERT + ORIANTHI | See listing for Thurs

SATURDAY 21

B-52S | 8 pm | Cape Cod Melody Tent, 21 West Main St., Hyannis | $43.25-$60.25 | melodytent.org
DOPAPOD | 5 pm | Salem Willows Park, 167 Fort Ave, Salem | Free | 978.745.0251
JAMES MONTGOMERY BLUES BAND + UPTOWN HORNS | 7:30 pm | Boarding House Park, 40 French St, Lowell | $25; $18 advance | 978.970.5000
PAN LOCO | 11 am | Union Common, Bolton and Main Streets, Marlborough | Free | upwithart.org
VIC RAWLINGS | 8 pm | Mobius, 381 Congress St., Boston | $10 | 617.542.7416 or mobius.org
REVOLUTIONARY SNAKE ENSEMBLE QUARTET | 4 pm | Piers Park, 95 Marginal St., East Boston | Free | 617.561.6677
"SALEM JAZZ AND SOUL FESTIVAL" | With Sam Kininger Band + Emperor Norton's Stationary Marching Band + Miss Tess and the

Continued on p 42

THE DIRTY HEADS open for Sublime with Rome at the Bank of America Pavilion this Thursday, August 19.

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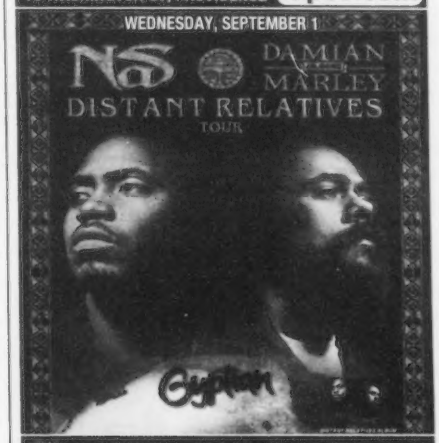
COMPLETE SCHEDULE AT lupos.com



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DOWNSTAIRS
THU 8/19 PRE-CARNIVAL DANCEHALL & SOCA PARTY
FRI 8/20 THE CRO-MAGS, SHIPWRECK + MORE
SAT 8/21 BOSTON BAND CRUSH PRESENTS: ONE NIGHT BAND 2 PROCEEDS BENEFIT ZUMIX
MON 8/23 ROCK SHOP #6 "LESS ROCK MORE TALK" LOCAL MUSIC ON BOSTON RADIO - 7PM, FREE
WED 8/25 ENVY ON THE COAST (FINAL BOSTON SHOW) BAD RABBITS, KODIAK ATTACK - 7PM ALL AGES
THU 8/26 STEREO TOTAL (FR. GERMANY), THINK ABOUT LIFE AD FRANK AND THE FAST EASY WOMEN
FRI 8/27 AUTOLUX, THIS WILL DESTROY YOU THE DIRTY DISHES

UPSTAIRS
THU 8/19 HELLO NINJA, THE STAMPEDE DAVE CRESPO'S AFTER PARTY, LEADERS LED, DEADFISH
FRI 8/20 ROADSAW, COCKED N' LOADED CULT 45, BLACKWOLFGOAT
SAT 8/21 TEAM SHRED PRESENTS - SUPERVOLCANO AWAIT RESCUE, LEAVE BY SIX, RED QUIET, ALONG THOSE LINES
SUN 8/22 ZUMIX END OF SUMMER CONCERT - ALL AGES 1PM
SUN 8/22 MARCONI, BIRDS & BATTERIES NASSY, THE SEE THROUGH BAND
MON 8/23 NOTORIETY, THE WID + MORE
TUE 8/24 THROWED - FT. RESIDENT DJ EMARCE
WED 8/25 LEEDZ EDUTAINMENT PRESENTS: AVI + MORE

JUST ADDED - FULL LISTINGS AT MIDEASTCLUB.COM
10/22 THE TIMBERFAKES 10/23 HIGH ON FIRE 10/23 THE MACPODZ
10/27 BLACK PRAIRIE FT. CHRIS FUNK & NATE QUERY OF THE DECEMBERISTS
10/28 JACK BEATS 10/29 ORGANIC SOUND PROJECT
10/30 MICHAEL BERNIER & THE UPRISING

ZUZU - ZUZUBAR.COM
THU - NIGHTTIME GALLAGHER
FRI - SOLID! WITH FLAVORHEARD
SAT - SOUL-LE-LUH JAM! PJ GRAY
SUN - VIBRATORI, W/ CRAIG MCNEIL
MON - DOOMSTAR!, HANDS AND KNEES
TUES - WORK! LEAH V & JUSTINCREDIBLE
WED - STAINLESS WITH VDJ ZID + NEMESIS

CORNER/BAKERY
THU - CHELSEA CITY COUNCIL
FRI - DEVIN COLLINS PROJECT
SAT - PO' BOYZ B-3 ORGAN TRIO
SUN - BELLY DANCING
MON - SPACE PANCAKES, GEORGE PRATT
TUES - OPEN MIC COMEDY
WED - BELLY DANCING

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7:30 PM - R&B / ROCK
GREG LUTTRELL BAND
10:00 PM -
KRUCIAL REGGAE PRESENTS
DIS N' DAT BAND
FRIDAY, AUG 20-
ROCK / SOUL / FUNK
LOVE IN STOCKHOLM
SATURDAY, AUG 21 -
BLUES
LUCKY PETERSON BAND
SUNDAY, AUG 22-
JAZZ BRUNCH 9AM-2:30PM
OPEN BLUES JAM 4:30
MONDAY, AUG 23-
$1 HOT DOGS 6-11 PM
TEAM TRIVIA 8:30PM
TUESDAY, AUG 24-
FOLK / BLUES
SPIDER JOHN KOERNER
WEDNESDAY, AUG 25
AMERICANA / ROCK
ANNE MCCUE
W/ JESS LEARY
THURSDAY, AUG 26-
7:30 PM - R&B / BLUES
WILLIE J. LAWS BAND
FRIDAY, AUG 27-
BRAZILIAN / ROCK
TOMIN
RAY HENDRICKS REVIVAL
BLOCO AFROBRAZIL
SATURDAY, AUG 28-
WEST AFRICAN ROCK
BOUBACAR DIABATE
& SAMBA LOLO
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8/31 - THE OTHER EUROPEANS
9/1 - BRITT SAWDON
9/2 - (7:30) RUPA & APRIL FISHES
(10PM) INNER VISIONS
9/7- MATUTO
9/8 - THE PRODUCT
9/9 - LA LA BROOKS / JENNY DEE
9/10 - TAYLOR CARSON
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9/14 - STAN RIDGWAY
9/16 - DEBO BAND
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Listings

Continued from p 41

Bon Ton Parade + Dopapod + Trick Bag + more | 10:30 am | Salem Willows Park, 167 Fort Ave, Salem | Free | 978.745.0251
"SEVENTH ANNUAL NEW ENGLAND COUNTRY MUSIC FEST" | With Brad Paisley + Jason Aldean + Darius Rucker + Sara Evans + Easton Corbin | 5 pm | Gillette Stadium, 1 Patriot's Place, Foxborough | $29.50-$82.50 | 800.543.1776
TOM PETTY & THE HEARTBREAKERS + MY MORNING JACKET | See listing for Thurs

SUNDAY 22

JULIAN LAGE GROUP | 8:15 pm | Payomet Performing Arts Center, Highlands Center at Cape Cod National Seashore, North Truro | $20-$30 | 508.487.5400
"SALEM JAZZ AND SOUL FESTIVAL" | With Grace Kelly Quintet + Dwight and Nicole + Sugalito Guitar Trio + Peter Fedele's In The Weeds + North Shore Gospel Ambassadors | 12 pm | Salem Willows Park, 167 Fort Ave, Salem | Free | 978.745.0251
TEMPTATIONS + FOUR TOPS | 8 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | $44.25-$61.25 | melodytent.org
SARA WHEELER | 11 am | Stone Zoo, 149 Pond St, Stoneham | Free with admission: $11 | 617.989.2760

MONDAY 23

"FOLK OPEN MIC" | Featuring Rick Drost | 8 pm | Center for Arts In Natick, 14 Summer St, Natick | $5 | 508.647.0097
GROUNDATION + OLA MAWANA | 8 pm | Rock On! Concert Cruise, 60 Rowes Wharf, Boston | $30 | rockonconcerts.com

TUESDAY 24

"OZZFEST" | With Ozzy Osbourne + Motley Crue + Rob Halford + Devildriver + Nonpoint + Drowning Pool + more | 1 pm | Comcast Center, 885 Main St, Mansfield | $39.50-$152 | 800.745.3000 or livenation.com
ROB THOMAS | 7:30 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $40 | 800.745.3000 or ticketmaster.com

WEDNESDAY 25

RICO BARR AND THE JUMP 'N' JIVE REVIEW | 7 pm | Fruitlands Museums, 102 Prospect Hill, Harvard | $15 per car | 978.456.3924
JONAS BROTHERS + DEMI LOVATO | Wed-Thurs 7 pm | Comcast Center, 885 Main St, Mansfield | $17.50-$91.50 | 800.745.3000 or livenation.com
PARKINGTON SISTERS + WOODBURY BROTHERS | 8:15 pm | Payomet Performing Arts Center, Highlands Center at Cape Cod National Seashore, North Truro | $20-$30 | 508.487.5400
ERIC ROYER BAND | 7:30 pm | East Cambridge Savings Bank parking lot, 1310 Cambridge St, Cambridge | Free | cambridgeartscouncil.org

THURSDAY 26

KELLY BATLEY | 4 pm | Lafayette Plaza, Mass Ave + Main St, Cambridge | Free | centralsquare.com
LEV FRIEDMAN | 7:30 pm | Newton Free Library, 330 Homer St, Newton | Free | 617.796.1360
LIZ LONGLEY | Noon | Kendall Square, Cambridge | 6 pm | Institute of Contemporary Art, 100 Northern Ave, Boston | Free | berklee.edu
RODRIGO Y GABRIELA + RYAN MONTBLEAU | 7:30 pm | Opera House, 539 Washington St, Boston | $35-$45 | 800.745.3000 or ticketmaster.com
RALPH ROSEN'S HARMONIC EXPRESSIONS | 6:30 pm | Hyde Park Library, 35 Harvard Ave, Hyde Park | Free | 617.361.2524
JOSH TURNER | 8 pm | Cape Cod Melody Tent, 21 West Main St, Hyannis | $38.75-$55.75 | melodytent.org

TOM PETTY AND THE HEARTBREAKERS play at the Comcast Center on August 19 and 21.

JONAS BROTHERS + DEMI LOVATO | See listing for Wed

DANCE

THURSDAY 19

GÖTEBORG BALLET | "3xBolèro": Johan Inger's *Walking Mad*; Kenneth Kvarnström's *OrelaB*; Alexander Ekman's *Episode 17* | Thurs-Fri 8 pm, Sat 2 + 8 pm; Sun 2 pm | Jacob's Pillow, Ted Shawn Theatre, 358 George Carter Rd, Becket | $58-$63; $54-$58 seniors | 413.243.0745
LUCY GUERIN INC | Guerin's *Structure and Sadness* | Thurs-Fri 8:15 pm; Sat 2:15 + 8:15 pm; Sun 2:15 pm | Jacob's Pillow, Doris Duke Theatre, 358 George Carter Rd, Becket | $33-$36; $31-$33 seniors | 413.243.0745
SNAKE DANCE THEATER | Belly dancing | 4 pm | Lafayette Plaza, Mass Ave + Main St, Cambridge | Free | 617.547.9363

FRIDAY 20

TANGO EMBRACE | 4 pm | Carl Barron Plaza, Mass Ave + Magazine St, Cambridge | Free | 617.547.9363
GÖTEBORG BALLET | See listing for Thurs
LUCY GUERIN INC | See listing for Thurs

SATURDAY 21

SILIMBO D'ADEANE | Senegalese dance group | 1 pm | Franklin Park Zoo, 1 Franklin Park Rd, Boston | Free with admission: $14 | 617.541.5466
"TWO: TWO DANCERS, TWO SOLOS, TWO DUETS" | Premiere and works in progress by Daniel Charon, with Natalie Densch | 8 pm | Dance Complex, 536 Mass Avenue, Cambridge | $18 | 617.547.9363
GÖTEBORG BALLET | See listing for Thurs
LUCY GUERIN INC | See listing for Thurs

SUNDAY 22

GÖTEBORG BALLET | See listing for Thurs
LUCY GUERIN INC | See listing for Thurs

WEDNESDAY 25

HUBBARD STREET DANCE CHICAGO | Ohad Naharin's *Tabula Rasa*; Alejandro Cerrudo's *Deep Down Dos and Blanco*; Aszure Barton's *Untouched* | Wed-Thurs 8 pm | Jacob's Pillow, Ted Shawn Theatre, 358 George Carter Rd, Becket | $62-$68; $57-$63 seniors | 413.243.0745
VANAVER CARAVAN | *Earthbeat* | Wed-Thurs 8:15pm | Jacob's Pillow, Doris Duke Theatre, 358 George Carter Rd, Becket | $33-$36; $31-$33 seniors | 413.243.0745

THURSDAY 26

HUBBARD STREET DANCE CHICAGO | See listing for Wed
VANAVER CARAVAN | See listing for Wed

READINGS

THURSDAY 19

MITALI PERKINS | *Bamboo People* book launch | 7 pm | Porter Square Books, Porter Square Shopping Center, Cambridge | Free | 617.491.2220 or portersquarebooks.com
ROBERT P. SMITH | *Riches Among the Ruins* discussion | 7:30 pm | Newton Free Library, 330 Homer St, Newton | Free | 617.796.1360

SUNDAY 22

DIANA DER HOVANESSIAN, GAIL MAZUR, MATTHEW PEARL, AND DAVID SLAVITT | *Cambridge Voices* reading | 4 pm | Longfellow National Historic Site, 105 Brattle St, Cambridge | Free | 617.876.4491

TUESDAY 24

MICHAEL CAPUZZO | *The Murder Room* reading | 7 pm | Harvard Coop, 1400 Mass Ave, Cambridge | Free | 617.489.0519
FRANK DEFORD | *Bliss, Remembered* reading | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
RU FREEMAN AND ANN HOOD | *A Disobedient Girl* and *The Red Thread* readings | 7 pm | Porter Square Books, Porter Square Shopping Center, Cambridge | Free | 617.491.2220 or portersquarebooks.com

WEDNESDAY 25

CHRISTOPHER KAIN | Open mic and poetry slam | 8 pm | Cantab Lounge, 738 Mass Ave, Cambridge | $3 | 617.354.2685

THURSDAY 26

JULIA HOLMES AND JEDEDIAH BERRY | *Meeks* and *The Manual of Detection* readings | 7 pm | Porter Square Books, Porter Square Shopping Center, Cambridge | Free | 617.491.2220
ALEXANDER ZAITCHIK | *Common Nonsense: Glenn Beck and the Triumph of Ignorance* reading | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660

TALKS

THURSDAY 19

"EDGAR ALLAN POE AND MARGARET FULLER: A CONVERSATION" | With Jessa Piaia and Rob Velella | 7 pm | Old Manse, 269 Monument St, Concord | $5 | 978.369.3909
"ST. GEORGE, HIS HORSE, AND THE DRAGON: SIX ICONS OF RUSSIAN BEAUTY, POWER AND FAITH" | With Kathy Duff | 6 pm | Museum of Russian Icons, 203 Union St, Clinton | Free with admission: $5 | 978.598.5000

SUNDAY 22

"THE US AND HEALTH-CARE REFORM: WHERE ARE WE NOW?" | With Stuart Altman | 8 pm | Shakespeare & Company, 70 Kemble St, Lenox | $16 | 413.637.3353

MONDAY 23

"LESS ROCK, MORE TALK: LOCAL MUSIC ON BOSTON RADIO" | Rock Shop #6 with Dave Duncan, Anngelle Wood, Carmelita, and Tim Kelly | 7 pm | Middle East downstairs, 480 Mass Ave, Cambridge | Free | 617.864.EAST or mideastclub.com

THURSDAY 26

"FEASTS OF THE MOTHER OF GOD IN ICONOGRAPHY: THE DORMITION OF THE THEOTOKOS ICON" | With Larissa Dyan | 6 pm | Museum of Russian Icons, 203 Union St, Clinton | Free with admission: $5 | 978.598.5000

EVENTS

THURSDAY 19

CIRQUE DREAMS JUNGLE FANTASY | Starring Debbie Gibson, with acrobats, jugglers, and more | Mon-Thurs 7 pm; Fri + Sun 2 + 7 pm | MGM Grand Theater at Foxwoods, 350 Trolley Line Blvd, Mashantucket, CT | $35-$75 | mgmatfoxwoods.com
CIRQUE DU SOLEIL'S *OVO* | Cirque's spin on the ecosystem | Thurs-Sat 4 + 8 pm; Sun 1 + 5 pm; Wed 8 pm | Fan Pier and Pier 4, 55 Northern Ave, Boston | $50-$230 | cirquedusoleil.com/ovo
"GARDNER AFTER HOURS" | "Starry Night," with art, games, music, sketching, and cocktails | 5:30-9:30 pm | Isabella Stewart Gardner Museum, 280 the Fenway, Boston | $5-$12 | 617.278.5156
JOHN ADAMS COURTHOUSE TOURS | Learn about the architecture and history of the courthouse; bring two forms of identification including one photo ID | 11 am | John Adams Courthouse, 1 Pemberton Sq, Boston | Free | discoveringjustice.org
TWILIGHT TOUR | "Animals: Real and Imagined" | 7 pm | Forest Hills Cemetery, 95 Forest Hills Avenue, Jamaica Plain | $10 | 617.524.0128

FRIDAY 20

CIRQUE DREAMS JUNGLE FANTASY | See listing for Thurs
CIRQUE DU SOLEIL'S *OVO* | See listing for Thurs

SATURDAY 21

BANDITOS MISTERIOSOS' WATER GUN FIGHT | Warriors from throughout time and space collide… with water guns | 1:30 pm | Location announced on Web site at 11:59 pm on Fri | Free; registration required | misteriosos.org
BAZAAR BIZARRE | Odd-crafts fair | 4 pm | Union Square, Somerville | Free | bazaarbizarre.org
HISTORICAL COMBAT SYMPOSIUM | Day-long series of lectures, hands-on workshops, and roundtable discussions on turning historical combat treatises into living practice | 10 am | Higgins Armory Museum, 100 Barber Ave, Worcester | $25 | 508.853.6015
CIRQUE DU SOLEIL'S *OVO* | See listing for Thurs

SUNDAY 22

LIQUID SUNDAYS | Pool party with world-class DJs | Noon–sunset | MGM Grand at Foxwoods Outdoor Pool, 240 MGM Grand Dr, Mashantucket, CT | mgmatfoxwoods.com
CIRQUE DREAMS JUNGLE FANTASY | See listing for Thurs
CIRQUE DU SOLEIL'S *OVO* | See listing for Thurs

MONDAY 23

CIRQUE DREAMS JUNGLE FANTASY | See listing for Thurs

TUESDAY 24

WINE CLASS | With Todd Lipman of Bin 26 | 7 pm | Gordon's Fine Wine and Culinary Center, 894 Main St, Waltham | $30; registration required | gordonswine.com
CIRQUE DREAMS JUNGLE FANTASY | See listing for Thurs

WEDNESDAY 25

FRANK SINATRA DANCE PARTY | Dinner dance with 18-piece swing orchestra | 8 pm | Clarion Nantasket Beach Hotel, 45 Hull Shore Dr, Hull | $35 | nantasketbeachhotel.com
JOHN JOSEPH MOAKLEY COURTHOUSE TOURS | Learn about the architecture and history of the courthouse; bring two forms of identification including one photo ID | 11 am | John Joseph Moakley Courthouse, 1 Courthouse Way, Boston | Free | discoveringjustice.org
SUNSET YOGA PROGRAM | Open to beginners and experts alike | 6 pm | Esplanade Association, 287 Comm Ave, Boston | Free | esplanadeassociation.org
CIRQUE DREAMS JUNGLE FANTASY | See listing for Thurs
CIRQUE DU SOLEIL'S *OVO* | See listing for Thurs

THURSDAY 26

BOSTONEVENTGUIDE.COM SUMMER PARTY CRUISE | Mingling, light snacks and desserts, a cash bar, dancing, and free body painting and airbrush tattoos on the *Provincetown II* | 8-11 pm (boarding 7:15 pm) | Bay State Cruise Company, 200 Seaport Blvd, Boston | $40; $25 advance | 781.444.7771 or bostoneventguide.com
CIRQUE DREAMS JUNGLE FANTASY | See listing for previous Thurs
CIRQUE DU SOLEIL'S *OVO* | See listing for Thurs
JOHN ADAMS COURTHOUSE TOURS | See listing for previous Thurs

FAIRS AND FESTIVALS

THURSDAY 19

GREENFEST | Music, arts, and enter-

tainment in recognition of changes we need to make our neighborhoods greener | Thurs 5-10 pm; Fri + Sat 10 am-10 pm | 100 City Hall Plaza, Boston | Free | bostongreenfest.org

FRIDAY 20

MARSHFIELD FAIR | Great family entertainment with hundreds of farm animals, daily free shows, free grandstand attractions, arts and crafts, 4-H and agricultural exhibits, horticultural displays, and much more | Mon-Fri noon-10 pm; Sat + Sun 10 am-10 pm | Marshfield Fairgrounds, 140 Main St, Marshfield | $10 | marshfieldfair.org
GREENFEST | See listing for Thurs

SATURDAY 21

GREENFEST | See listing for Thurs
MARSHFIELD FAIR | See listing for Fri

SUNDAY 22

MARSHFIELD FAIR | See listing for Fri

MONDAY 23

MARSHFIELD FAIR | See listing for Fri

TUESDAY 24

FIELDSTONE SUMMER SHOWCASE | Hunter-jumper horse show with approximately 400 horses, more than $75,000 in cash and prizes, and exhibitor parties | Aug 24-29 | Fieldstone Equestrian and Show Facility, 21 Plymouth St, Halifax | Free | showfieldstone.com
MARSHFIELD FAIR | See listing for Fri

WEDNESDAY 25

FIELDSTONE SUMMER SHOWCASE | See listing for Tues
MARSHFIELD FAIR | See listing for Fri

THURSDAY 26

FIELDSTONE SUMMER SHOWCASE | See listing for Tues
MARSHFIELD FAIR | See listing for Fri

MARKETS

THURSDAY 19

BELMONT FARMERS' MARKET | 1:30-7 pm | Belmont Center parking lot, Cross St + Channing Rd, Belmont | Free | 617.484.0170 or belmontfarmersmarket.org
BOWDOIN SQUARE FARMERS' MARKET | 3-6:30 pm | Bowdoin Street Health Center, 230 Bowdoin St, Dorchester | Free | 781.893.8222
BROOKLINE FARMERS' MARKET | 1:30 pm-dusk | Centre St parking lot, near Beacon + Centre Sts, Coolidge Corner, Brookline | Free | 617.566.8005
CODMAN SQUARE FARMERS' MARKET | 1-6 pm | Codman Commons, Washington St + Talbot Ave, Dorchester | Free | 781.893.8222
DUDLEY TOWN COMMON FARMERS' MARKET | Thurs + Tues 3-7 pm | Dudley Town Common, Dudley St + Blue Hill Ave, Roxbury | Free | 617.442.1322 x13
EAST BOSTON FARMERS' MARKET | 3-7 pm | Central Square at Meridian, Bennington + Border Sts, East Boston | Free | mass.gov/agr/massgrown/farmers_markets.htm
KENDALL SQUARE FARMERS' MARKET | 11 am-2 pm | 500 Kendall St, Kendall Square, Cambridge | Free | 617.225.2440
MALDEN FARMERS' MARKET | 10 am-6 pm | Heritage Apartments parking lot, 195 Pleasant St, Malden | Free | 781.321.3485
MEDFORD FARMERS' MARKET | 3-7 pm | 2151 Mystic Valley Pkwy, Medford | Free | 781.874.9473
MISSION HILL FARMERS' MARKET | Thurs 11 am-6 pm | Huntington Ave + Tremont St, Brigham Circle, Roxbury Crossing | Free | 617.427.7399
PRUDENTIAL CENTER FARMERS' MARKET | 11 am-6 pm | Prudential Center, 800 Boylston St entrance, Boston | Free | mass.gov/agr/massgrown/farmers_markets.htm
REVERE BEACH FARMERS' MARKET | Noon-6 pm | William G. Reinstein Bandstand, Revere Beach | Free | 781.485.6156

FRIDAY 20

ALLSTON FARMERS' MARKET | 3-7 pm | Parking lot at North Harvard St + Western Ave [south of Harvard Stadium], Lower Allston | Free | 617.495.8052
CHARLES SQUARE FARMERS' MARKET | Fri noon-6 pm; Sun 10 am-3 pm | Charles Hotel Courtyard, 1 Bennett St, Harvard Square, Cambridge | Free | 508.446.5806
COPLEY SQUARE FARMERS' MARKET | Fri + Tues 11 am-6 pm | Copley Square, along St James Ave and Dartmouth St, Boston | Free | 781.893.8222
PEABODY SQUARE FARMERS' MARKET | 3-7 pm | Odwin Learning Center, 1963 Dorchester Ave, Dorchester | Free | mass.gov/agr/massgrown/farmers_markets.htm
QUINCY FARMERS' MARKET | 11:30 am-5:30 pm | John Hancock municipal parking lot [across from the Courthouse], Quincy | Free | 617.479.1601

SATURDAY 21

BRAINTREE FARMERS' MARKET | 9 am-1 pm | Braintree Town Hall Mall, Washington St, Braintree | Free | sustainablebraintree.org/food
CAMBRIDGEPORT FARMERS' MARKET | 10 am-3 pm | Morse School parking lot, Magazine St + Memorial Dr, Cambridge | Free | 508.446.5806
CHELSEA COMMUNITY FARMERS' MARKET | 9 am-1 pm | Chelsea Square [in front of the police station], Chelsea | Free | 617.889.6080 x101
FIELDS CORNER FARMERS' MARKET | 9 am-noon | Fields Corner Shopping Center parking lot, Park St, Dorchester | Free | 617.825.3486
JAMAICA PLAIN FARMERS' MARKET | Sat noon-3 pm; Tues noon-5 pm | Bank of America parking lot, 677 Centre St, Jamaica Plain | Free | 508.867.7193
MATTAPAN FARMERS' MARKET | 10 am-2 pm | Church of the Holy Spirit parking lot, 525 River St, Mattapan | Free | 617.414.6878
ROSLINDALE FARMERS' MARKET | 9 am-1:30 pm | Adams Park, Washington St + Cummins Highway, Roslindale | Free | 617.327.4065
UNION SQUARE FARMERS' MARKET | 9 am-1 pm | Union Square Plaza, Somerville | Free | 781.893.8222

SUNDAY 22

SOUTH END FARMERS MARKET | 10 am-4 pm | In conjunction with the SoWa Open Market, next to 460 Harrison Ave, Boston | Free | mass.gov/agr/massgrown/farmers_markets.htm
SOWA OPEN MARKET | Arts and crafts, design, farmers' market, and antiques fair | 10 am-4 pm | 460 Harrison Ave, Boston | Free admission and parking | sowaopenmarket.com
SOWA VINTAGE MARKET | Vintage furnishings, art, clothing, jewelry, and more | 10 am-4 pm | 460C Harrison Ave, Boston | Free admission and parking | sowavintagemarket.com
CHARLES SQUARE FARMERS' MARKET | See listing for Fri

MONDAY 23

CENTRAL SQUARE FARMERS' MARKET | Noon-6 pm | Parking Lot 5, Bishop Allen Drive + Norfolk St, Cambridge | Free | 781.893.8222
CITY HALL PLAZA FARMERS' MARKET | Mon + Wed 11 am-6 pm | City Hall Plaza, Cambridge St, Boston | Free | 781.893.8222
SOUTH BOSTON FARMERS' MARKET | Noon-6 pm | West Broadway municipal front parking lot, 460 West Broadway, South Boston | Free | 617.464.5858

TUESDAY 24

DORCHESTER HOUSE FARMERS' MARKET | 11:30 am-1:30 pm | Dorchester House, 1353 Dorchester Ave, Dorchester | Free | 781.893.8222
HARVARD UNIVERSITY FARMERS' MARKET | 12:30-6 pm | Near Sanders Theatre, Kirkland + Oxford Sts, Cambridge | Free | 617.496.8052
NEWTON HIGHLANDS FARMERS' MARKET | 1:30-6 pm | Cold Spring Park, 1200 Beacon St, Newton Highlands | Free | 617.796.1525
COPLEY SQUARE FARMERS' MARKET | See listing for Fri
DUDLEY TOWN COMMON FARMERS' MARKET | See listing for Thurs
JAMAICA PLAIN FARMERS' MARKET | See listing for Sat

WEDNESDAY 25

ARLINGTON FARMERS' MARKET | 2-6:30 pm | Russell Common parking lot, behind Park Terrace, just off Rte 60/Rte 30, Arlington | Free | farmersmarketarlington.googlepages.com
CHARLESTOWN FARMERS' MARKET | 2-7 pm | Main + Austin Sts, Thompson Square, Charlestown | Free | 617.241.8866
DAVIS SQUARE FARMERS' MARKET | Noon-6 pm | Day + Herbert Sts lot, Somerville | Free | 781.893.8222
STONY BROOK FARMERS' MARKET | 4-7 pm | Community Servings, 18 Marbury Terrace, Jamaica Plain | Free | mass.gov/agr/massgrown/farmers_markets.htm
CITY HALL PLAZA FARMERS' MARKET | See listing for Mon

THURSDAY 26

BELMONT FARMERS' MARKET | See listing for previous Thurs
BOWDOIN SQUARE FARMERS' MARKET | See listing for previous Thurs
BROOKLINE FARMERS' MARKET | See listing for previous Thurs
CODMAN SQUARE FARMERS' MARKET | See listing for previous Thurs
DUDLEY TOWN COMMON FARMERS' MARKET | See listing for previous Thurs
EAST BOSTON FARMERS' MARKET | See listing for previous Thurs
KENDALL SQUARE FARMERS' MARKET | See listing for previous Thurs
MALDEN FARMERS' MARKET | See listing for previous Thurs
MEDFORD FARMERS' MARKET | See listing for previous Thurs
MISSION HILL FARMERS' MARKET | See listing for previous Thurs
PRUDENTIAL CENTER FARMERS' MARKET | See listing for previous Thurs
REVERE BEACH FARMERS' MARKET | See listing for previous Thurs

RODRIGO Y GABRIELA take the stage at the Boston Opera House next Thursday, August 26.

GAY & LESBIAN

THURSDAY 19

GLAMLIFE | Gay night presented by Chris Harris, with hip-hop by DJ Ladue | 10 pm | Estate, 1 Boylston Pl, Boston | Free before 11 pm; $10 after | 617.351.7000
JACQUE'S ANGELS | With Kris Knievil, Melinda Wilson, and special guests | 10:30 pm | Jacque's Cabaret, 79 Broadway, Boston | $6 | 617.426.8902 or jacques-cabaret.com
NO COVER THURSDAYS | Hot Thursday-night dance party with DJ Aga and VJ Rompy | 10 pm | Club Café, 209 Columbus Ave, Boston | Free | 617.536.0966 or clubcafe.com
QUEERAOKE | Dancing, singing, costumes, and Women's Dance Night with DJ Summer's Eve | 10 pm | Midway Café, 3896 Washington St, Jamaica Plain | $5 | 617.524.9038
UPPEREAST AT OM | Lesbian night with two floors of cocktails, dining, dancing, and sultry beats | 10 pm-2 pm | OM, 92 Winthrop St, Cambridge | $5 | uppereastatom.com

FRIDAY 20

MISS-LEADING LADIES | With Kris Knievil, Destiny, Mizery, Lakia Mondale, Fena Barbitall | Fri 10:15 pm; Sat 8 + 10:15 pm | Jacque's Cabaret, 79 Broadway, Boston | $10 | 617.426.8902 or jacques-cabaret.com
PURE: FRIDAYS | Lesbian night with rotating DJs and celebrity guests | 10 pm-2 am | Pearl Nightclub, 75 Warrenton St, Boston | Free before 11 pm; $10 after | shuttavac.com

SATURDAY 21

BLUSH LADIES NIGHT AT THE HIDE AWAY | LGBT, lesbian-focused social gathering presented by Blush Boston with DJ Jodi | 8 pm | Hide Away at Anthony's, 105 Canal St, Malden | $7 | 617.877.1808 or blushboston.com
EPIC SATURDAYS | "Avalon Reunion: Richie Ladue vs. Darrin Friedman" | 10:30 pm | House of Blues, 15 Lansdowne St, Boston | $10; free before 11 pm | chrisharrispresents.com
FUSION 2010 WOMEN'S POOL PARTY | DJs, live music, oil wrestling, wet T-shirt contests, games, and prizes | Noon-8 pm | Randolph Country Club, 44 Mazzeo Dr, Randolph | $15 | lesbiannightlife.com
MISS-LEADING LADIES | See listing for Fri

SUNDAY 22

BOMO SUNDAYS | Queer glam, goth, punk, new-wave party | 10 pm | ZuZu, 474 Mass Ave, Cambridge | Free | 617.864.3278 x237 or zuzubar.com
HOT MESS SUNDAYS | Queer dance party with Chris Harris and the Gay Mafia | 10 pm | Underbar, 279 Tremont St, Boston | $10| 617.292.0080 or facebook.com/hotmessparty

MONDAY 23

DIRTY SEXY MONDAY | DSM Divas and DJ Susan Esthera host drag comedy show | 10 pm-2 am | Machine, 1254 Boylston St, Boston | $12 | 617.818.1929
QUEER TANGO | GLBT-friendly Argentine tango | 6-9 pm [intermediates 6-7:30 pm and beginners and práctica 7:30-9 pm] | Democracy Center, 45 Mount Auburn St, Cambridge | $5-$10 beginners; $15 intermediate | queertangoboston.com

TUESDAY 24

NOX | Queer industrial, synth-pop, electro night | 10 pm | Machine, 1254 Boylston St, Boston | Free | 617.536.1950 or machine-boston.com
SHOW TUNE TUESDAY | Queer-friendly video and music night with VJ Rompy | 9 pm | DBar, 1236 Dorchester Ave, Dorchester | Free | 617.265.4490 or dbarboston.com

WEDNESDAY 25

HUMP THIS! | Top 40, house, and club hits with DJ Mike Giller plus special guests | 10 pm | Machine, 1254 Boylston St, Boston | Free | 617.536.1950 or machine-boston.com
HUMP WEDNESDAYS | Hosted by Fena Barbitall | 10:30 pm | Jacque's Cabaret, 79 Broadway, Boston | $6 | 617.426.8902 or jacques-cabaret.com
LATIN NIGHT | 9 pm | Rumor Nightclub, 100 Warrenton St, Boston | $10 | 617.422.0045

THURSDAY 26

GLAMLIFE | See listing for previous Thurs
JACQUE'S ANGELS | See listing for previous Thurs
NO COVER THURSDAYS | See listing for previous Thurs
QUEERAOKE | See listing for previous Thurs
UPPEREAST AT OM | See listing for previous Thurs

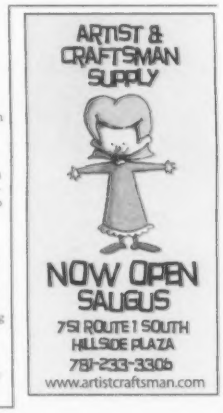
BENEFITS

SATURDAY 21

AGAINST THE TIDE TO BENEFIT THE MASSACHUSETTS BREAST CANCER COALITION | One-mile recreational or competitive swim, two-mile kayak, three-mile fitness walk, and 5K run | 8 am [7 am registration] | Nickerson State Park, Rte 6A, Brewster | $150 fundraising minimum | mbcc.org
"MANY HANDS" FAMILY MUSIC FOR HAITI | With Dog on Fleas, Deedle Deedle Dees, Lunch Money, and Randy Kaplan | 1 pm | Arts at the Armory, 191 Highland Ave, Somerville | $14; $12 advance | sparetherock.com
MOTORCYCLE RUN AND BARBEQUE TO BENEFIT BOSTON MEDFLIGHT | With music and raffles after the run | Noon | American Legion, 950 Rear Washington St, Canton | $20 riders; $15 passengers, non-riders | 781.389.6154
SUMMER DOCK PARTY TO BENEFIT PIERS PARK SAILING AND PARALYMPIC SPORT CLUB | Music, beer, and barbecue | 6 pm | Boston Harbor Shipyard and Marina, 256 Marginal St, East Boston | $50; $45 advance | piersparkssailing.org
WALK NOW FOR AUTISM SPEAKS | 1.85-mile walk with children's activities, resource fair, music, and refreshments | 9:30 am | Jetties Beach, Nantucket | Donations welcome | walknowforautism.org

SUNDAY 22

BOWL-A-THON TO RAISE AWARENESS FOR SKIN CANCER | With Curt and Shonda Schilling | 6 pm | Kings, 600 Legacy Place, Dedham | $200 per team of four | bowlathon.net



MORE ART LISTINGS + "ATTRACTIONS" AT THEPHOENIX.COM

Art Listings

BARBARA COHEN'S *MOVING ON* installation is at the Cape Cod Museum of Art.

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise.

NEWBURY STREET/ BACK BAY

ARDEN GALLERY | 617.247.0610 | 129 Newbury St | Mon-Sat 11 am-5:30 pm | Through Aug 30: Jain Tarnower: "New Animals"

L'ATTITUDE GALLERY | 617.927.4400 | 211 Newbury St | Mon-Sat 10 am-6 pm; Sun noon-5 pm | Through Sept 6: "Bending Metal Group Show"

BOSTON PUBLIC LIBRARY | 617.536.5400 | Copley Square | Mon + Wed + Fri-Sat 9 am-5 pm; Tues + Thurs 9 am-7 pm; Sun 1-5 pm | Through Oct 17: "Away We Go! Vintage Travel Posters"

COPLEY SOCIETY OF ART | 617.536.5049 | 158 Newbury St | Tues-Sat 11 am-6 pm; Sun noon-5 pm; Mon by appointment | Free admission [$10 for non-members at artist receptions] | Through Aug 20: "CoSo Artist Members: A to Z" | Through Aug 26: "Summer Members' Show: Wanderlust"

FOURTH WALL PROJECT | fourthwallproject.com | 132 Brookline Ave | Wed-Sat noon-6 pm | Through Sept 4: "Boston Related"

GUILD OF BOSTON ARTISTS | | 617.536.7660 | 162 Newbury St | Tues-Sat 10:30 am-5:30 pm; Sun noon-5 pm | Through Aug 29: "57th Annual New England Painting Competition"

INTERNATIONAL POSTER GALLERY | 617.375.0076 | 205 Newbury St | Mon-Sat 10 am-6 pm; Sun noon-6 pm | Through Sept 6: "Full Steam Ahead"

PANOPTICON GALLERY BOSTON | Hotel Commonwealth | 617.267.8929 | 502 Comm Ave | Tues-Sat 10 am-5:30 pm | Through Aug 27: Neal Rantoul and John Woolf: "Photographs of Boston" | Through Sept 7: William Wegman: "Inside/Outside"

SOUTH END

BROMFIELD GALLERY | 617.451.3605 | 450 Harrison Ave | Wed-Sat noon-5 pm, or by appointment | Through Aug 28: Women's Caucus for Art: "Shine"

CARROLL AND SONS | 617.482.2477 | 450 Harrison Ave | Tues-Sat 10 am-6 pm | Through Aug 21: Karl Stevens: "The Lodger"

CHASE GALLERY | 617.859.7222 | 450 Harrison Ave #517 | Tues-Sat 11 am-6 pm; Sun 11 am-4 pm | Through Aug 29: "State of the Art 2010: First Annual MFA Graduate Exhibition"

GALATEA FINE ART | 617.542.1500 | www.galateaart.org | 460B Harrison Ave | Wed-Fri noon-6 pm; Sat-Sun noon-5 pm | Through Aug 29: "Collective: Juried Exhibition"

LA GALERÍA AT VILLA VICTORIA CENTER FOR THE ARTS | 617.927.1742 | 85 West Newton St | Thurs-Fri 4-7 pm; Sat 1-4 pm | Through Sept 1: Ruth Henry and Diego Torres: "Cart-AJENA"

GALLERY AT THE PIANO FACTORY | 617.437.1260 or 857.222.9866 | 791 Tremont St | Fri 3-6 pm; Sat noon-6 pm; Sun 1-4 pm | Through Aug 22: Aliyah Shivji: "Suffering and Splendor"

HOWARD YEZERSKI GALLERY | 617.262.0550 | 450 Harrison Ave, #201 | Tues-Sat 10 am-5:30 pm | Through Aug 20: John Powell and James Tellin: "Between Form and Color"

KHAKI GALLERY | 617.423.0105 | 460 Harrison Ave | Tues-Sat noon-5 pm | Through Sept 18: Nancy Wyllie: "Benjamin Rising" | Erik Sanner: "Still Life Without Stillness" | Michael D. Andelman: "Das Bus Version 2.0 Analog"

KINGSTON GALLERY | 617.423.4113 | 450 Harrison Ave #43 | Wed-Sun noon-5 pm, and by appointment | Through Aug 29: "Free Association: Associate Members' Summer Exhibition"

DOWNTOWN

BOSTON CITY HALL | Scollay Square Gallery | 617.635.3245 | City Hall Plaza | Mon-Fri 9 am-5 pm | Through Aug 30: Elli Crocker, Jesseca Ferguson, Constance Jacobson, Michele Samour, Fredd Croizer, Alain Eschenlauer, and Suzanne Obrecht

OTHER BOSTON NEIGHBORHOODS

AXIOM GALLERY | 617.953.6413 | 141 Green St, Jamaica Plain | Tues 2-5 pm; Wed 6-9 pm; Thurs 2-9 pm; Sat 2-5 pm and by appointment | Through Aug 28: "Refresh"

BOB'S YOUR UNCLE GALLERY | 617.670.3782 | 25 Channel Center St, South Boston | Tues-Fri 11 am-6 pm | Through Sept 30: Peter Harris: "Nothing Lasts Forever"

DISTILLERY GALLERY | 978.270.1904 | 516 East Second St, South Boston | Mon-Sat 9 am-5 pm | Through Aug 22: "Arts-A-Popping at the Distillery"

FORT POINT ARTS COMMUNITY GALLERY | 617.423.4299 | 300 Summer St | Mon-Wed 9 am-3:30 pm; Thurs-Fri 9 am-10 pm; Sat 5-10 pm | Through Oct 1: John Hansen, Claudia Ravaschiere, and Andrew Woodward: "3"

HALLSPACE | 617.288.2255 | 950 Dorchester Ave, Dorchester | Fri-Sat noon-5 pm and by appointment | Through Aug 21: Robert Moeller: "I'm Selfish Too: Water"

HALLWAY GALLERY | 617.818.5996 | 66a South St, Jamaica Plain | Wed-Sun 11 am-7 pm | Through Aug 29: Class show

HARBORARTS OUTDOOR GALLERY | www.harborarts.net | 256 Marginal St, East Boston | Open 24 hours | Through 2012: "Hazards of Modern Living" Public Art Installation

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

BRICKBOTTOM GALLERY | 617.776.3410 | 1 Fitchburg St, Somerville | Thurs-Sat noon-5 pm | Through Aug 21: "What Is Big?"

CAMBRIDGE ARTS COUNCIL | CAC Gallery | 617.349.4380 | City Hall Annex, 344 Broadway, Cambridge | Mon + Wed 8:30 am-8 pm; Tues + Thurs 8:30 am-5 pm; Fri 8:30 am-noon | Through Aug 20: Natalie Jeremijenko, Matthew Mazzotta, Eve Mosher, and George Trakas: "Remediate/Re-vision: Artists Engaging the Environment"

CAMBRIDGE MULTICULTURAL ARTS CENTER | 617.577.1400 | 41 Second St, Cambridge | Mon-Fri: 10:30 am-6 pm | Through Sept 3: Sunanda Sahay: "Folk Colors of India"

DRIVE BY | 617.835.8255 | 81 Spring Street, Watertown | By appointment | Through Aug 28: "The Boat Show"

KENDALL SQUARE | www.constellationcenter.org | Athenaeum and Kendall Sts, Cambridge | Open 24 hours | Through Winter 2010-2011: "ConstellationRISING: Ground Level Art" Public Installation

MEME GALLERY | 617.894.0492 | 55 Norfolk St, Cambridge | Call for hours | Through Aug 28: Edythe Wright: "Inspiron® and Unravelling"

MOBILIA GALLERY | 617.876.2109 | 358 Huron Ave, Cambridge | Tues-Fri 11 am-6 pm; Sat 10 am-5 pm | Through Aug 31: "The Pierschalla Memorial Scholarship Furniture Exhibition" | Ongoing: Jewelry by Sukyo Jang

NAVE GALLERY | 617.625.4823 | Clarendon Hill Presbyterian Church, 155 Powderhouse Blvd, Somerville | Fri 6-8 pm; Sat-Sun 1-5 pm | Through Aug 29: "Little Critters"

PIERRE MENARD GALLERY | 617.868.2033 | 10 Arrow St, Cambridge | Wed-Sun 11 am-7 pm | Through Sept 3: Clarence Major: "Configurations"

RENDEZVOUS | 617.576.1900 | 502 Mass Ave, Central Square, Cambridge | Sun-Thurs 5-10 pm; Fri-Sat 5-11 pm | Through Sept 30: Photography by Don Curewitz

WASHINGTON STREET ART CENTER | | Gallery 321 | 617.623.5315 | 321 Washington St, Somerville | Sat noon-4 pm and by appointment | Through Aug 28: Danielle Festa: "Stitched"

BROOKLINE/NEWTON

BROOKLINE ARTS CENTER | 617.566.5715 | 86 Monmouth St, Brookline | Mon-Fri 9 am-4:30 pm | Through Sept 2: Joe Kitsch: "Mad, Mad World"

CAPE COD

ALBERT MEROLA GALLERY | 508.487.4424 | 424 Commercial St, Provincetown | Call for hours | Through Aug 26: Richard Baker

ALDEN GALLERY | 508.487.4230 | 423 Commercial St, Provincetown | Daily 11 am to 10 pm, or by appointment | Through Aug 26: Joerg Dressler and Robert Morgan

artSTRAND | 508.487.1153 | 494 Commercial St, Provincetown | Daily 11 am-9 pm | Through Aug 25: Breon Dunigan, Anna Poor, and Francis Olschafskie

BERTA WALKER GALLERY | 508.487.6411 | 208 Bradford St, Provincetown | Daily 11 am-6 pm | Aug 20-Sept 5: Donald Beal, Brenda Horowitz, and Romolo del Deo

BOWERSOCK GALLERY | 508.487.4994 | 373 Commercial St, Provincetown | Daily 10 am-10 pm | Aug 20-Sept 2: Diana Kirkpatrick and Jeanne' McCartin: "Women of Mystery" | Reception Aug 20: 7-9 pm | Through Sept 10: William Thomson: "A True American Master"

DNA GALLERY | 508.487.7700 | 288 Bradford St, Provincetown | Daily noon-6 pm | Through Sept 1: Peter Hutchinson, Daniel Ranalli, and Tabitha Vevers | Through Sept 4: "Generations"

ERNDEN FINE ART GALLERY | 508.487.6700 | 397 Commercial St, Provincetown | Call for hours | Aug 20-26: Group Exhibition | Reception Aug 20: 7-9 pm | Through Aug 19: Les Seifer

GALLERY EHVA | 508.487.0011 | 74 Shank Painter Rd, Provincetown | Mon-Tues 11 am-6 pm; Wed-Sun 11 am-8 pm | Aug 20-Sept 1: Daniel Cleary, Kevin McDermott, Fawn Potash, Jenny Humphreys | Reception Aug 20: 6-8 pm

JULIE HELLER GALLERY | 508.487.2169 | 2 Gosnold St, Provincetown | Daily 11 am-10 pm | Through Sept 2: "Masterworks"

PROVINCETOWN ART ASSOCIATION AND MUSEUM | 508.487.1750 | 460 Commercial St, Provincetown | Open Mon-Thurs, 11 am-8 pm; Fri until 10 pm; Sat and Sun until 5 pm | Suggested donation $5, $2 for seniors | Through Sept 11: "Members 12X12 Exhibition and Silent Auction"

RICE/POLAK GALLERY | 508.487.1052 | 430 Commercial St, Provincetown | Daily 11 am-10 pm | Through Aug 26: Ellen LeBow and Joshua Meyer

MUSEUMS

CAPE COD MUSEUM OF ART | 508.385.4477 | Cape Cod Center for the Arts, Rte 6A, Dennis | Mon-Wed + Fri-Sat 10 am-5 pm; Thurs 10 am-8 pm; Sun noon-5 pm | Admission $8; free for ages under 18; admission by donation Thurs | Permanent collection features works by Ross Moffett, Arthur Diehl, William Paxton, Arnold Ceissbuhler, Oliver Newberry Chaffee, and Sig Purwin | Aug 21-Nov 7: "The Subject Is Light" | Through Sept 15: Michael Jones and Christine Lovely: "Inclined to the Bend" | Through Sept 18: Barbara Cohen: "Moving On" | Through Oct 10: Celia Pearson: "Class Transformed" | Through Jan 2: "The Art of Cape Cod: 200 Years"

DeCORDOVA SCULPTURE PARK + MUSEUM | 781.259.8355 | 51 Sandy Pond Rd, Lincoln | Tues-Sun 10 am-5 pm | Admission $12; $8 students, seniors, ages 6-18; free for ages under 6 | Through Aug 29: Chakaia Booker: "In and Out" | Barbara Norfleet: "Landscapes of War" | Through Oct 31: "Out of the Box: Photography Portfolios from the Permanent Collection" | Through Nov 14: Halsey Burgund: "Scapes" | Through Nov: Eric Hongisto: "Platform 2" | Ongoing: "Pixnit: Folie que la nouveauté" — **Sculpture Park** | Open daily dawn-dusk | Ongoing: "Crude," "Trojan Piggybank," "Rooster Rings," "Nam June Paik: Requiem for the 20th Century," "Putto 4 over 4"

FULLER CRAFT MUSEUM | 508.588.6000 | 455 Oak St, Brockton | Open Tues + Thurs-Sun 10 am-5 pm, and Wed 10 am-9 pm | Admission $8; $5 students, seniors; free for ages under 12; free Wed 5-9 pm | Aug 21-Oct 31: "Boxes and Their Makers" | Through Sept 26: "Furniture from Fuller Craft Museum's Permanent Collection" | Through Oct 31: Nancy Train Smith: "Migration" | Through Nov 28: Josh Simpson: "A Journey in Class" | Through Feb 6: "The New Materiality: Digital Dialogues at the Boundaries of Craft" | Through Feb 27: "Different Lines: Drawings by Craft Artists"

INSTITUTE OF CONTEMPORARY ART | 617.478.3100 | 100 Northern Ave, Boston | Tues-Wed + Sat-Sun 10 am-5 pm; Thurs-Fri 10 am-9 pm | Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on "Target Free Thursday Nights" | Through Sept 6: Dr. Lakra | Through Oct 17: Charles LeDray: "workworkworkworkwork"

ISABELLA STEWART GARDNER MUSEUM | 617.566.1401 | 280 the Fenway, Boston | Tues-Sun 11 am-5 pm | Admission $12; $10 seniors; $5 students with ID; free for ages under 18 and active members of the military and their families | Built in the style of a 15th-century Venetian palace, the museum houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works and highlights including works by Giotto, Rembrandt, Botticelli, Raphael, Titian, and Whistler | Free guided tours given Tues-Fri at 2:30 pm | Ongoing: "After Hours" every third Thursdays

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART | 413.664.4481 | 87 Marshall St, North Adams | Wed-Mon 11 am-5 pm | Admission $15; $10 students; $5 ages 6-16; free for ages five and under | Through Sept 6: "You Art What You Eat: Kidspace" | Through Oct 31: "Gravity Is a Force To Be Reckoned With" | Through Feb 27: "Material World" | Ongoing: Leonard Nimoy: "Secret Selves" | Petah Coyne: "Everything That Rises Must Converge" | Fransje Killaars: "Colors, No Figures Installation" | Sol LeWitt: "A Wall Drawing Introspective" | Don Gummer: "Primary Separation" | Natalie Jeremijenko: "Tree Logic" | Bruce Odland and Sam Auinger: "Harmonic Bridge" | Christina Kubisch: "Clocktower Project"

MUSEUM OF FINE ARTS | 617.267.9300 | 465 Huntington Ave, Boston | Sat-Tues 10 am-4:45 pm; Wed-Fri 10 am-9:45 pm | Admission $17; $15 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $6.50]; free for ages 6 and under | Through Sept 6: "Signs and Symbols: The Community Arts Initiative Artist Project" | Through Dec 31: "Preserving History, Making History: The Museum of Fine Arts, Boston" | Through Jan 2: "Under the Skin: "Tattoos in Japanese Prints" | Through Jan 16: "Romantic Interludes" | Through Jan 17: "Luxuries from Japan: Cultural Exchange in the 17th and 18th Centuries" | "Avedon Fashion 1944-2000" | Through May 1: "Nicholas Nixon: Family Album" | "New Works: Prints, Drawings, Collages" | "Heaven and Hell in Japanese Art"

NORMAN ROCKWELL MUSEUM | 413.298.4100 | 9 Glendale Rd, Stockbridge | Daily 10 am-5 pm | Admission $15; $10 students with ID; $13.50 seniors; free for ages 18 and under | Rockwell's studio and the world's largest collection of his paintings | Through Oct 31: "Rockwell and the Movies" | "William Steig: Love and Laughter" | Ongoing: "The Art of Norman Rockwell" | "Norman Rockwell's 323 Saturday Evening Post Covers"

PEABODY ESSEX MUSEUM | 978.745.9500 | East India Square, 161 Essex St, Salem | Tues-Sun 10 am-5 pm | Admission $15; $13 seniors; $11 students; free for ages 16 and under | Through Dec 31: "Fish, Silk, Tea, Bamboo: Cultivating an Image of China" | Through Jan 1: "Imprints: Photographs by Mark Ruwedel" | Through Jan 2012: "Faces of Devotion: Indian Sculpture from the Figiel Collection" | "Painting the Modern India" | Through March 2012: "Auspicious Wishes and Natural Beauty in Korean Art" | "Of Gods and Mortals: Traditional Art from India" | Ongoing: "Intersections: Native American Art in a New Light" | "Perfect Imbalance: Exploring Chinese Aesthetics"

STERLING AND FRANCINE CLARK ART INSTITUTE | 413.458.2303 | 225 South St, Williamstown | Open Tues-Sun, 10 am-5 pm; daily through Aug, 10 am-5 pm | Admission $10; free for ages 18 and under | Through Sept 12: "Picasso Looks at Degas" | Through Oct 17: Juan Muñoz | Through Nov 30: "Constable and After: Sir Edwin Manton and the British Landscape"

WORCESTER ART MUSEUM | 508.799.4406 | 55 Salisbury St, Worcester | Wed-Fri + Sun 11 am-5 pm; Sat 10 am-5 pm; third Thurs 11 am-8 pm | Admission $10; $8 seniors, students with ID; free for ages 17 and under; free admission Sat 10 am-noon | Aug 21-Nov 28: "Portrait Photographs" | Through Aug 22: "What Matters" | Through Sept 30: "Wall at WAM: 'Actions Speak,' THINK AGAIN"

SCHOOLS & UNIVERSITIES

HARVARD UNIVERSITY | Cambridge
— **Harvard Art Museums** | 617.495.9400 | 485 Broadway | Tues-Sat 10 am-5 pm | Through Aug 28: "Rubens and the Baroque Festival" | Through Sept 4: "Around Antique: Prints, Drawings, and Photographs" | Through Nov 27: "Heroic Gestes: Epic Tales from Firdawsi's *Shahnama*| Ongoing: "Re-View" [overview of works from the Harvard Art Museum's Fogg, Busch-Reisinger, and Arthur M. Sackler museums]
— **Harvard Museum of Natural History** | 617.495.3045 | Oxford + Everett Sts | Daily 9 am-5 pm | Admission $9; $7 seniors; $6 students; free for ages 3 and under; free for Mass residents Sun 9 am-noon | Through Jan 2: "Headgear: The Natural History of Horns and Antlers" | Through May: "The Language of Color" | Ongoing: "The Glass Flowers"
— **Peabody Museum of Archaeology and Ethnology** | 617.496.1027 | 11 Divinity Ave | Daily 9 am-5 pm | $9; $7 students, seniors; $6 ages 18 and under; free for ages 3 and under; free Sun 9 am-noon and Wed 3-5 pm; Wed 3-5 pm | Through Sept 30: "Masked Festivals of Canton Bo, Southwest Ivory Coast" | Through Dec 30: "Storied Walls: Murals of the Americas" | Through Jan: "Digging Veritas: The Archaeology and History of the Indian College and Student Life at Colonial Harvard" | Through 2011: "Wiyohpiyata: Lakota Images of the Contested West" | Ongoing: "Spying on the Past: Declassified Satellite Images and Archaeology" | "Translating Encounters: Travel and Transformation in the Early 17th Century" | "Encounters with the Americas" | "Day of the Dead" | "Change & Community: Hall of the North American Indian" | "Pacific Islands Hall"

LESLEY UNIVERSITY | 617.349.8609 | Porter Exchange Building [third floor], 1815 Mass Ave, Cambridge | Wed-Fri noon-8 pm; Sat-Sun noon-5 pm | Through Sept 3: Arthur Griffin: "Ted Williams: The Splendid Splinter"

MASSACHUSETTS COLLEGE OF ART AND DESIGN | 617.232.1555 | Tower Bldg, 621 Huntington Ave, Boston | Mon-Tues + Thurs-Sat noon-6 pm; Wed noon-8 pm
— **Patricia Doran Graduate Gallery** | 600 Huntington Ave | Mon-Sat 10 am-5 pm | Through Aug 27: "MSAE Thesis Exhibitions" | Reception Aug 20: 6-8 pm
— **President's Gallery** | 617.879.7333 | Mon-Fri 9 am-5 pm | Through Aug 20: "75 Seconds: Selected Polaroid Projects"

MASSACHUSETTS INSTITUTE OF TECHNOLOGY | Cambridge
— **Hart Nautical Galleries** | 617.253.5492 | 55 Mass Ave | Daily 10 am-5 pm | Ongoing: "Ship Models: The Evolution of Ship Design" | "Deep Frontiers: Ocean Engineering at MIT"
— **Malhaugen Gallery** | 617.253.5686 | 160 Memorial Dr, Room 14N-130 | Call for hours | Ongoing: "Technology and Enlightenment: The Mechanical Arts in Diderot's Encyclopédie"
— **Mark Epstein Innovation Gallery** | 617.253.4444 | 265 Mass Ave | Daily 10 am-5 pm | Ongoing: "MIT and the Sea: Pioneers in Ocean Exploration" | "Klein Side Scan Sonar: A World Leader in Ocean Engineering"
— **MIT Museum** | 617.253.4444 | 265 Mass Ave | Daily 10 am-5 pm | Admission $7.50; $3 for seniors, students, and ages 5-18 | Ongoing: "Sampling MIT" | "Digital Doc" | "Mind and Hand: The Making of MIT Scientists and Engineers" | "Robots and Beyond: Exploring Artificial Intelligence at MIT" | "Holography: The Light Fantastic" | "MIT and the Sea: Pioneers in Ocean Exploration"
— **Weisner Student Art Gallery** | 617.253.7019 | Stratton Student Center, 84 Mass Ave | Open round the clock | Ongoing: "sipsak"

RHODE ISLAND SCHOOL OF DESIGN | Museum of Art | 401.454.6500 | 224 Benefit St, Providence, RI | Tues-Sun 10 am-5 pm | Admission $10; $7 seniors; $3 students, ages 5-18 | Through Oct 10: Siebren Versteeg: "In Advance of Another Thing" | Through Nov 14: "Designing Traditions Biennial: Student Explorations in the Asian Textile Collection" | Through Feb: "The Figure: Contemporary Works from the Collection" | Ongoing: "A Grand Gallery: European Paintings from the Permanent Collection" | American Art from the Permanent Collection | Paul Morrison: "Exine" | Jonathan Bonner | "Subject to Change: Art and Design in the Twentieth Century"

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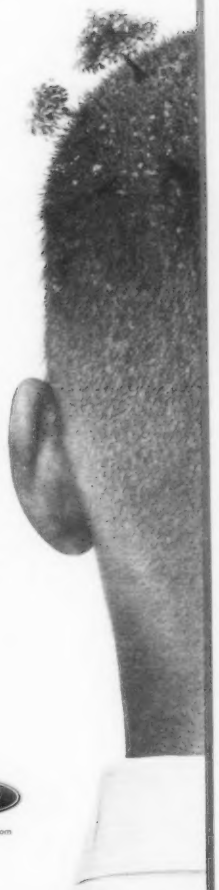

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Play by Play

OPENING

THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED) | What Hamlet calls "this most excellent canopy, the air" overhangs this zanily laid-back rendition of the Reduced Shakespeare Company's popular *The Complete Works of William Shakespeare (Abridged)*, which has been purveying its low-comedy take on the lofty art of the Bard since 1987. Joining Risher Reddick, nimble and nauseated as the show's too-too-solid heroines, in punning, mugging, swashbuckling, and pratfalling are an at-ease Daniel Berger-Jones and a more pompously antic Gabriel Kuttner. | Christopher Columbus Park, Atlantic Ave + Cross St, Boston | cityofboston.gov/arts | August 24 | Curtain 6 pm Tues | Free

A LANGUAGE OF THEIR OWN | Theatre@First presents a staged reading of Chay Yew's work about Boston's Asian-American gay community, as well as the emotional upheaval caused by the AIDS epidemic. Newcomer Judy Yen directs a cast of T@F regulars that includes Cilly Rosenthol and David Policar. | Unity Church of God, 6 William St, Somerville | theatreafirst.org | August 26 | Curtain 8 pm Thurs | $5 suggested donation

PROOF | Independent Drama Society takes on David Auburn's Pulitzer and Tony winner. Twenty-five-year-old Catherine devoted what would have been her college and post-grad years to taking care of her brilliant but mentally unstable mathematics-professor father. Now he's gone, and while she's wondering what she's inherited from him, she gets a visit from Hal Dobbs, one of her father's students. When the initially hostile Catherine gives Hal the key to her heart — actually to the drawer where a complex proof is stored — doubts as to its authorship ensue. IDS stalwart Chris Anton directs the production; Kate Daly stars as Catherine. | Factory Theatre, 791 Tremont St, Boston | 617.286.2437 or independentdramasociety.com | August 19-28 | Curtain 7 pm Thurs | 8 pm Fri-Sat | 2 pm Sun | $13-$15

2010: OUR HIDEOUS FUTURE. THE MUSICAL! | Unreliable Narrator Theatre Group debuts this musical comedy about an alternate-history version of 2010, "a time of techno-studded blechhiness. Lonely human freedom fighter Kate Brick plans a last stand against the oppressive Artas, artificial life forms who control humankind through torture, brainwashing, and Facebook. But judging by the apathy of her lover Dehnise Compuserve and of her fellow humans, it may be too late." Carl Danielson directs; the score is written and directed by Andy Hicks of the one-man band Pluto Tapes. | Boston Playwrights' Theatre, 949 Comm Avenue, Boston | 866.811.4111 or unreliable-narrator.com | August 20-28 | Curtain 8 pm Thurs | 8 pm Fri-Sat | 3 pm Sun | $15-$20; $12 students, seniors

NOW PLAYING

AS BEES IN HONEY DROWN | Flat Earth Theatre stages Douglas Carter Beane's satirical comedy about a gullible up-and-coming novelist taken in by a flashy record producer's request that he write her life story. After the author racks up a mountain of debt paying for his client's luxurious demands, she makes a break for it instead of repaying him. He returns the favor by penning a book about her true career as a con artist. Jake Scaltreto directs. | Arsenal Center for the Arts, Black Box Theater, 321 Arsenal Street, Watertown | flatearththeatre.com or 800.838.3006 | Through August 21 | Curtain 8 pm Fri | 2 + 8 pm Sat | $20; $15 advance; $10 students

BAD DATES | Elizabeth Aspenlieder stars in Theresa Rebeck's one-woman comedy about a single mom's lackluster love life and rotten dating luck. Theresa "balances the pressures that come with a new career as a fashionable New York City restaurateur, raising a teenage daughter, and even a too-close-for-comfort relationship with the Romanian mob — and does so without neglecting to find the perfect pair of shoes." Eric Tucker directs. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 12 | Curtain this week: 8 pm Thurs [August 19] + Sat + Wed | $15-$48

THE COMEDY OF ERRORS | Dennis Krausnick directs this very early Shakespeare comedy, which is chock full of puns, wordplay, and mistaken identities. Two sets of identical twins, both separated at birth, settle in the same town. The result? More *Three Stooges* than *Twelfth Night*, but a riot nonetheless. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 4 | Curtain this week: 12:45 am Thurs [August 19]-Sat + Wed-Thurs [August 26] | $16-$24

FIFTH OF JULY | Terry Kinney directs Lanford Wilson's 1978 comic drama, the third in a trilogy of plays about the rural-Missouri Talleys. Paraplegic Vietnam vet Kenneth Talley Jr. lives in his childhood home with his boyfriend, Jed, until a shake-up with a few other Talley friends and relatives leads to a joint-custody drama and a bidding war over the homestead. This is a co-production with Bay Street Theatre of Sag Harbor, New York. | Williamstown Theatre Festival, Main Stage, 1000 Main Street, Williamstown | wtfestival.org or 413.597.3400 | Through August 22 | Curtain 3 + 8 pm Thurs | 8 pm Fri | 4 + 8:30 pm Sat | 2 pm Sun | $25-$54

FULLY COMMITTED | "Thirty-seven characters . . . 73 minutes . . . one very busy actor!" That's the set-up for Becky Mode's delirious one-man show about an out-of-work actor manning the reservations line at an in-demand Manhattan eatery, and it's making a surprise appearance at the Publick Theatre's once-and-future (?) outdoor digs on Soldiers Field Road. Gabriel Kuttner essays the restaurant's imperious but insecure chef, its snooty French maître d', and folks from the Upper East Side to the Mafia who are desperate to book a table. Steven Barkhimer directs. | Christian Herter Park, 1175A Soldiers Field Rd, Brighton | fullycommittedboston.com | Through August 29 | Curtain 7 pm Thurs-Sun | $15

HAIRSPRAY | Marissa Perry once understudied as Tracy Turnblad on Broadway; now, she now reprises the part of the plump would-be dancer for this Reagle Players production. Todd Michel Smith and Judine Somerville direct and choreograph the Tony-winning musical about '60s-era racism and (still relevant) prejudice against people of size. Dan Dowling Jr. does "a grand drag turn" as Tracy's mother, Edna Turnblad. | Robinson Theatre, 617 Lexington St, Waltham, 02452 | 781.891.5600 or reaglemusictheatre.com | Through August 22 | Curtain 7:30 pm Thurs-Sat | 2 pm Sun | $35-$57; $25 age 18 and under

THE HOUND OF THE BASKERVILLES | Unflappable snooping goes to the dogs in Brit writers Steven Canny & John Nicholson's comedic adaptation of *The Hound of the Baskervilles*. This 2007 London hit is a deliberately understaffed parody, with just three actors undertaking Holmes, Watson, incoming heir Sir Henry Baskerville, and a host of sinister or bewildered suspects, servants, and yokels. At Central Square Theater, with American Repertory Theater stalwart Thomas Derrah directing, Remo Airaldi (another ART stalwart) is a waspish anti-Basil Rathbone as the conceited Holmes and also plays various manic females, among them a Peruvian beauty whose spoken arias are delivered in gibberish. (Now if his Holmes can just solve "The Mystery of Once Portly Airaldi's Missing Awoirdupois.") Bill Mootos (proclaiming himself "the lead"), is a blithely dense, trigger-happy Watson, and Trent Mills, as the Canadian-by-way-of-Texas heir, provides fleet, amiable support. And though better known as an actor than as a director, Derrah proves adept. So if giggles are as good to you as goosebumps, this *Hound* is worth a walk. | Central Square Theater, 450 Mass Ave, Cambridge | 617.576.9278 or centralsquaretheater.org | Through August 22 | Curtain 7:30 pm Thurs | 8 pm Fri-Sat | 2 + 7 pm Sun | $40

AN IDEAL HUSBAND | Gloucester Stage Company does the Daniel Morris (for Bad Habit Productions) adaptation of Oscar Wilde's 1895 play about a rising MP with an unimpeachable reputation and an adoring wife — until the arrival of that blackmailing letter. Carrie Ann Quinn, Angie Jepson, Brendan Powers, and Lewis Wheeler portray the 11 characters; Karen MacDonald of ART fame directs. | Gloucester Stage, 267 East Main St, Gloucester | 978.281.4433 or gloucesterstage.org | Through August 29 | Curtain 8 pm Wed-Fri | 3 + 8 pm Sat | 4 pm Sun | $32-$37 | Carolyn Clay's review on page 25

IN THE NEXT ROOM, OR THE VIBRATOR PLAY | Sarah Ruhl's 2009 Pulitzer finalist and Tony nominee comes to Wellfleet Harbor Actors Theatre. It's set in the 1880s, where young Dr. Givings is excited about the potential of the vibrator to assuage female hysteria. His wife, Catherine, and her married friend Sabrina, on the other hand, are more interested in using it to experience their first orgasms, since they're getting no satisfaction from their husbands. John Kolvenbach directs, with Robin Bloodworth as Dr. Givings, Stacy Fischer as Catherine, and Laura Latreille as Sabrina. | Wellfleet Harbor Actors Theater, Julie Harris Stage, 2357 Route 6, Wellfleet | 508.349.9428 or what.org | Through September 11 | Curtain 8 pm Tues-Sun | $12-$25

MENGELBERG AND MAHLER | Daniel Klein's one-man play finds illustrious Dutch conductor Willem Mengelberg — who led Amsterdam's Concertgebouw Orchestra for 50 years — engaged in a "conversation" with Jewish composer Gustav Mahler. In Mahler's lifetime and in the first decades following his death, Mengelberg did more to champion his music than any other conductor. Yet in the aftermath of World War II, Mengelberg is accused of having collaborated with the Nazis during their occupation of the Netherlands, and now he faces exile. Robert Lohbauer has the role; Emile Fallaux directs. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 10 | Curtain this week: 8 pm Fri | 3 pm Tues | $21-$48

RICHARD III | In this Shakespeare & Company production of the Bard's play about the crookback usurper, John Douglas Thompson wears Richard's physical deformities as audaciously as he does his deviltry, presenting not just a jocular, witty Richard but one who's quick to crow at his cruel successes, and so impatiently, aggressively persuasive that the women (Leia Espericueta's sweet, sad Lady Anne and Tod Randolph's at first incredulous Queen Elizabeth) he moves from abrasive loathing to bewildered acquiescence do not seem schizoid or weak-willed. The mood here swings between chilling urgency and circus barkering — which may in part be attributable to multiple cooks having stirred the directorial pot: new artistic director Tony Simotes (who directed Thompson in the powerful S&C *Othello*) conceived the staging but was sidelined by a health crisis, with Jonathan Croy (assisted by Malcolm Ingram) taking over. Then again, it may be just bold S&C business as usual, extremity and clarity being the twinned bulwarks of the company. | Shakespeare & Company, Founders Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 5 | Curtain this week: 7:30 pm Fri | 2 pm Sat | 7:30 pm Tues | 2 pm Wed | $15-$43

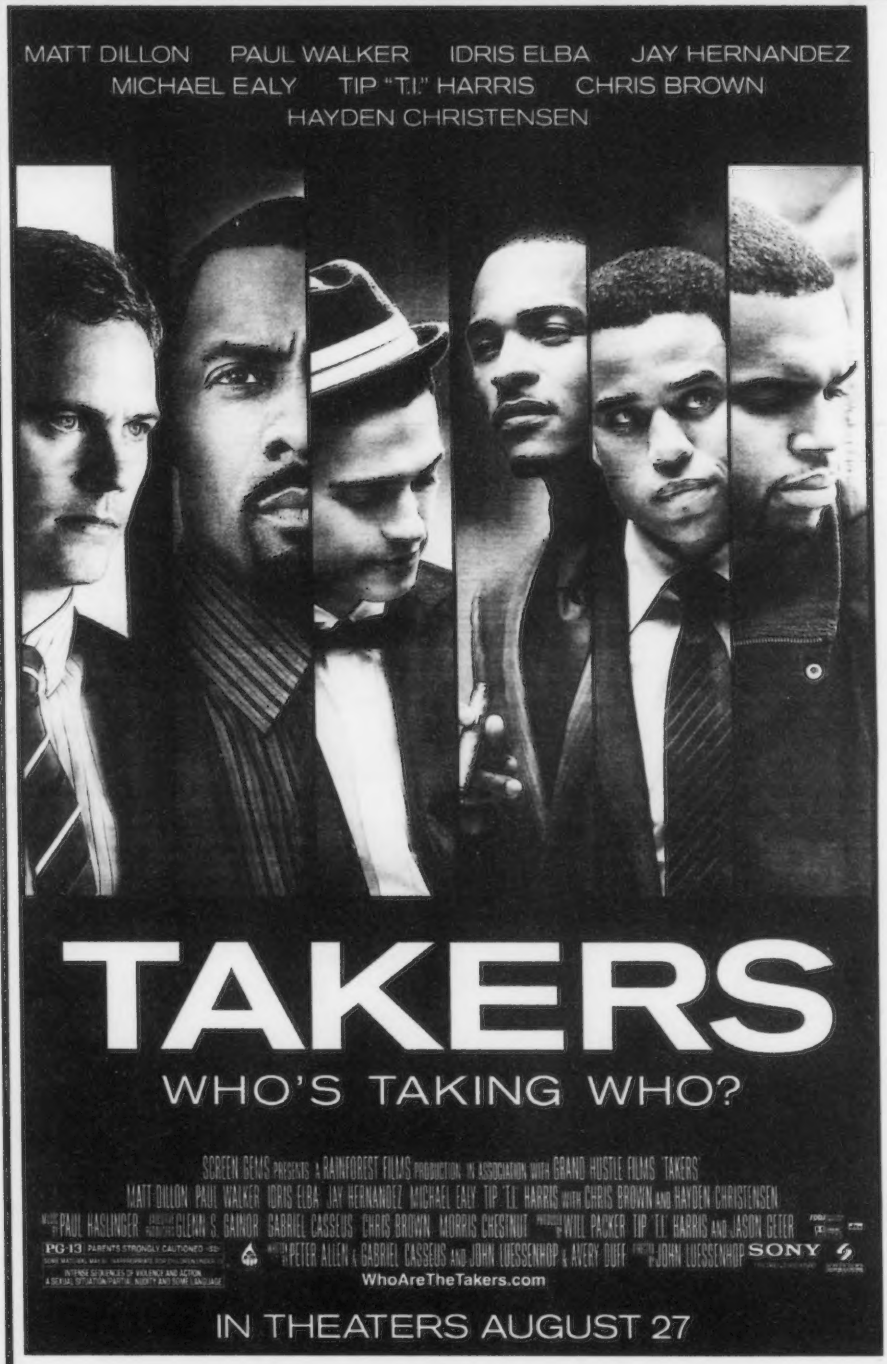
SEA MARKS | Daniela Varon directs Gardner McKay's 1982 play about love blooming between two seemingly mismatched individuals. Walton Wilson plays the Irish fisherman with "a soul as deep as the ocean"; Kristin Wold plays a Welsh native seeking the city life and a publishing career. A love of poetry and the written word unites the pair. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 4 | Curtain this week: 3 pm Sun | 8 pm Tues + Thurs [August 26] | $15-$38

THE TASTER | Tina Packer directs the world premiere of Joan Ackermann's play within a play about a man translating an ancient, obscure play about a king and his beloved food taster. Characters pass between the present and the mediæval as the translation process provides the depressed scholar with an enlightened message about service to others. Rocco Sisto, Maureen O'Flynn, Tom O'Keefe, and Robert Biggs make up the cast. | Shakespeare & Company, Founders Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 4 | Curtain this week: 2 pm Fri | 7:30 pm Sat | 2 pm Sun | 7:30 pm Wed | 2 pm Thurs [August 26] | $15-$43

THE WINTER'S TALE | Director Kevin G. Coleman promises "nothing less than magic. . . . It's about making the impossible, possible." We'll see how he decides to make Shakespeare's most famous stage direction possible: "Exit, pursued by bear." Jonathan Epstein stars as Leontes; Elizabeth Aspenlieder plays Hermione. | Shakespeare & Company, Founders Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 5 | Curtain this week: 2 pm Thurs [August 19] + Tues | 7:30 pm Sun + Thurs [August 26] | $14-$85

WOMEN OF WILL | Finally, the world premiere of the expanded, five-part version of Shakespeare & Company founder Tina Packer's opus, a "tour de force of performance, discussion, and just a bit of crowd participation" in which Packer, with the help of Nigel Core, presents scenes from the plays that illuminate what it means to be a woman, or to show "qualities traditionally considered feminine," in Shakespeare's world. Eric Tucker directs. | Shakespeare & Company, Founders Theatre, 70 Kemble St, Lenox | 413.637.3353 | WOW1 7:30 pm Wed | WOW2 9:30 am Thurs | WOW3 2 pm Thurs | WOW4 9:30 am Fri | WOW5 2 pm Fri | $35

COMPLIMENTARY SCREENING PASSES



SCREEN GEMS.

THE BOSTON PHOENIX

INVITE YOU AND A GUEST TO SEE

TAKERS

TO ENTER-TO-WIN ONE (ADMIT-TWO) PASS TO THE SCREENING ON AUGUST 25TH, PLEASE VISIT

FACEBOOK.COM/ BOSTONPHOENIX

AND TELL US WHAT MOVIE MADE PAUL WALKER A STAR

NO PURCHASE NECESSARY. SEATING IS NOT GUARANTEED, FIRST-COME, FIRST-SERVE. RATED PG-13 FOR INTENSE SEQUENCES OF VIOLENCE AND ACTION, A SEXUAL SITUATION/PARTIAL NUDITY AND SOME LANGUAGE.

IN THEATERS AUGUST 27TH

TAKE THE ADVENTURE OF A LIFETIME

"'EAT PRAY LOVE' PROVIDES A GORGEOUS ESCAPE... JULIA ROBERTS IS RADIANT..."
Christy Lemire, ASSOCIATED PRESS

JULIA ROBERTS
EAT PRAY LOVE

"...FULL OF DELICIOUS SURPRISES..."
Joanne Wolf, PARADE

COLUMBIA PICTURES PRESENTS A PLAN B ENTERTAINMENT PRODUCTION
"EAT PRAY LOVE" JAMES FRANCO RICHARD JENKINS VIOLA DAVIS BILLY CRUDUP AND JAVIER BARDEM
MUSIC SUPERVISION BY PJ BLOOM MUSIC BY DARIO MARIANELLI
EXECUTIVE PRODUCERS BRAD PITT STAN WLODKOWSKI JEREMY KLEINER BASED ON THE BOOK BY ELIZABETH GILBERT
SCREENPLAY BY RYAN MURPHY & JENNIFER SALT PRODUCED BY DEDE GARDNER DIRECTED BY RYAN MURPHY
PG-13 PARENTS STRONGLY CAUTIONED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13
BRIEF STRONG LANGUAGE, SOME SEXUAL REFERENCES AND MALE REAR NUDITY
PLAN B
Soundtrack on Monkeypenmch Records/Madison Gate Records
COLUMBIA PICTURES
LetYourselfGo.com
SOUNDTRACK INCLUDES "BETTER DAYS" PERFORMED BY EDDIE VEDDER
CHECK LOCAL LISTINGS FOR THEATERS AND SHOWTIMES
SONY

Film

Unless otherwise noted, all film listings this week are for Friday August 20 through Thursday August 26. As always, it's best to call the theater before heading out. For up-to-date film-schedule information, check the *Boston Phoenix* Web site at www.thePhoenix.com.

MAO'S LAST DANCER opens at the Kendall Square and the West Newton.

BOSTON

BOSTON COMMON
175 Tremont St | 617.423.3499
ANIMAL KINGDOM | 10 am, 12:35, 3:25, 6, 8:50 | Fri-Sat: 11:40
LOTTERY TICKET | noon, 2:30, 5:05, 6:35, 7:30, 10:05, 12:20 am | Fri-Sun: 9:40 am
NANNY McPHEE RETURNS | 10:20 am, 1:05, 3:50, 6:45, 9:20 | Fri-Sat: 12:10
PIRANHA 3D | 11:30 am, 2, 4:40, 7:15, 8, 9:55, 10:55 | Fri-Sat: 12:30 am | Fri-Sun: 9 am
THE SWITCH | 10 am, 12:25, 2:50, 5:20, 7:50, 10:35
VAMPIRES SUCK | Fri-Sun: 9:05 am, 11:15 am, 1:35, 3:40, 5:50, 8:05, 10:15 | Fri-Sat: 12:25 am | Mon-Thurs: 10:45 am, 1:10, 3:40, 6, 8:30, 10:55
CATS AND DOGS: THE REVENGE OF KITTY GALORE | 10:05 am
DESPICABLE ME 3D | 12:15, 2:35, 5:10
DINNER FOR SCHMUCKS | 10:15 am, 12:55, 3:45, 6:30, 9:15 | Fri-Sat: midnight
EAT, PRAY, LOVE | 10:40 am, 12:20, 1:45, 3:30, 4:15, 5, 7:10, 8:10, 10, 10:40 | Fri-Sun: 9:10 am | Fri-Sat: 11:35
THE EXPENDABLES | 10:30 am, 12:10, 1, 2:45, 3:35, 5:30, 6:15, 8:15, 9:10, 10:50 | Fri-Sun: 9:20 am | Fri-Sat: 11:45
INCEPTION | 3:15, 9 | Fri-Sun: 9:30 am | Fri-Sat: 12:15 am
INCEPTION: THE IMAX EXPERIENCE | 12:30, 4:05, 7:20, 10:45 | Fri-Sun: 9 am
THE KIDS ARE ALL RIGHT | 12:45
THE OTHER GUYS | 12:05, 1:20, 3, 5:45, 7:25, 8:20, 11:10 (Sun-Thurs: 11) | Fri-Sun: 9:35 am
SALT | 10:10 am, 12:40, 3:20, 11:15 (Sun-Thurs: 11) | Fri-Sun: 6:10, 8:40
SCOTT PILGRIM VS. THE WORLD | 10:50 am, 1:30 (no Mon), 4:10 (no Mon), 7, 9:50 | Fri-Sat: 12:20 am
STEP UP 3D | 10:55 am, 1:40, 4:20, 7:05, 9:40 | Fri-Sat: 12:20 am
TOY STORY 3 | 10:25 am

FENWAY
201 Brookline Ave | 617.424.6266
LOTTERY TICKET | 12:45, 4:10, 7, 9:50 | Fri-Sat: 12:15 am
NANNY McPHEE RETURNS | 12:25, 3:30, 6:50, 9:40 | Fri-Sat: 12:10 am
PIRANHA 3D | 12:05, 2:15, 4:45, 7:25, 10:10 | Fri-Sat: 12:20 am
THE SWITCH | 12:35, 3:50, 7:15, 10 | Fri-Sat: 12:25 am
VAMPIRES SUCK | 12:15, 2:25, 4:55, 7:35, 10:20
DINNER FOR SCHMUCKS | 4:20, 10:25
EAT, PRAY, LOVE | 12:40, 4:05 | Fri-Sat: 7:40, 10:50 | Sun-Thurs: 7:55
THE EXPENDABLES | 12:55, 2:30, 3:55, 5, 7:05, 7:45, 10:05 | Fri-Sat: 12:35 am
INCEPTION | 12:20, 4, 8 (no Tues) | Fri-Sat: 11:50
THE OTHER GUYS | 12:50, 3:45, 6:45, 9:45 | Fri-Sat: 12:20 am
SALT | 1, 7:30
SCOTT PILGRIM VS. THE WORLD | 12:30, 3:35, 7:10, 9:55 | Fri-Sat: 12:30 am
STEP UP 3D | noon, 10:35
RIFFTRAX ENCORE: REEFER MADNESS | Tues: 7:30

MUSEUM OF SCIENCE
Omni Theatre, Science Park, Boston | 617.723.2500 | $7.50, $5.50 for ages 3-12 and seniors; Tues-Wed 7 pm or later, $5, $3 for ages 3-12 and seniors
Please call for times
ARABIA
THRILL RIDE: THE SCIENCE OF FUN
WHALES

NEW ENGLAND AQUARIUM
Simons IMAX Theatre, Central Wharf, Boston | 866.815.IMAX | $12, $10 for ages 3-11 and seniors
Please call for times
HUBBLE 3D
SEA REX: JOURNEY TO A PREHISTORIC WORLD
THE TWILIGHT SAGA: ECLIPSE
THE ULTIMATE WAVE TAHITI 3D
UNDER THE SEA 3D

STUART STREET PLAYHOUSE
200 Stuart St | 617.426.2190
THE GIRL WHO PLAYED WITH FIRE | 8:45
JOAN RIVERS: A PIECE OF WORK | 5
PLEASE GIVE | 6:45

BROOKLINE

CHESTNUT HILL
Rte 9 and Hammond St | 617.277.2500
VAMPIRES SUCK | 1:05, 3:20, 5:45, 8 pm, 10:15 | Fri-Sun: 11 am
DESPICABLE ME 3D | 10:30 am, 12:45, 3:15, 5:30, 7:45 | Fri-Sun: 10:30 am
EAT, PRAY, LOVE | 1:15, 4:20, 7:30, 10:35 | Fri-Sun: 10 am
INCEPTION | 12:30, 4, 7:15, 10:25
THE OTHER GUYS | 1:45, 4:30, 7:05, 9:45 | Fri-Sun: 11:15 am
SALT | 10:10

COOLIDGE CORNER
290 Harvard St | 617.734.2500
ALAMAR | 12:40 (no Fri), 2:45, 4:50, 7 | Fri: 12:20
ANIMAL KINGDOM | 11:50 am (no Sun), 2:20, 4:40, 7:10, 9:35 | Sun: 2:20
GET LOW | noon (no Fri), 2:20, 4:45, 7:15 (no Tues), 9:40 | Fri: 1
THE KIDS ARE ALL RIGHT | 10 | Sat-Thurs: 12:10 (no Sun), 2:40 (no Sun), 5 (no Sun) | Fri: 3:25, 5:30, 7:40 | Sun: 11:50 am, 2:10, 4:20
LIFE DURING WARTIME | 9:10
THE ROOM | Fri: after midnight
MARKED FOR DEATH | Fri-Sat: after midnight
CARMEN | Sun: 10 am
THE PRINCESS BRIDE | Mon: 7
LOST ANGEL | Tues: 7
SRUGIM | Tues: 7

CAMBRIDGE

BRATTLE
40 Brattle St | 617.876.6837
THE HARDER THEY COME | Fri, Sun: 4:30 | Sat-Sun: 2, 7
NO PLACE LIKE HOME | Fri: 7 | Sat: 4:30
VENGEANCE | Fri-Mon: 9:30
SABOTEUR | Mon: 2:45, 5, 7:15
MURDER, MY SWEET | Tues: 3:15, 7:15
KEY LARGO | Tues: 5:15, 9:15
MISSION PARK | Wed: 9
BURNING: MOGWAI LIVE | Thurs: 8

FRESH POND
168 Alewife Brook Parkway | 617.661.2900
THE LOTTERY TICKET | 12:15, 2:30, 4:45, 7:10, 9:30
NANNY McPHEE RETURNS | noon, 2:25, 4:50, 7:15, 9:40
PIRANHA 3D | 12:15, 2:15, 4:15, 6:15, 8:15, 10:10
THE SWITCH | 11:50 am, 2:05, 4:20, 7:05, 9:25
VAMPIRES SUCK | 12:30, 2:30, 4:30, 7, 9
CATS AND DOGS: THE REVENGE OF KITTY GALORE | 11:45 am, 1:35
DINNER FOR SCHMUCKS | 7:4, 10:10
THE EXPENDABLES | 12:10, 2:30, 4:55, 7:20, 9:40
THE OTHER GUYS | 12:15, 2:40, 5, 7:20, 9:40
RAMONA AND BEEZUS | 3:25, 5:35
SCOTT PILGRIM VS. THE WORLD | 11:45 am, 2:10, 4:40, 7:10, 9:35

HARVARD SQUARE
10 Church St | 617.864.4580
PIRANHA 3D | 12:30, 2:45, 5:15, 7:30, 10 | Fri-Sun: 10:15 am | Sat: 12:15 am
EAT, PRAY, LOVE | 1, 4, 7, 10:10 (no Wed) | Fri-Sun: 10 am
DINNER FOR SCHMUCKS | 2:20, 5, 7:45, 10:30 (no Wed)
INCEPTION | 12:15, 3:30, 6:45, 10:15 (no Wed)
THE OTHER GUYS | 1:45, 4:30, 7:15, 9:45 (no Wed) | Fri-Sun: 11 am
SALT | noon
THE ROCKY HORROR PICTURE SHOW | Sat: 12:30 am

KENDALL SQUARE
1 Kendall Square | 617.499.1996
ANIMAL KINGDOM | 1:05, 3:50, 6:45, 9:20
CAIRO TIME | 1:45, 4:40, 7:20, 9:35 | Sat-Sun: 11:30 am
MAO'S LAST DANCER | 1, 3:40, 6:40, 9:15
PATRIK AGE 1.5 | 1:25, 4:20, 7:15, 9:30 | Sat-Sun: 11:10 am
FAREWELL | 1:10, 3:45, 6:35, 9:05
GET LOW | 1:40, 4, 6:55, 9:35 | Sat-Sun: 11:15 am
THE GIRL WHO PLAYED WITH FIRE | 1:50, 4:45, 7:45 | Sat-Sun: 11:05 am

I AM LOVE | 1:45, 7
THE KIDS ARE ALL RIGHT | 1:30, 4:15, 6:50, 9:25 | Sat-Sun: 11 am
THE WILDEST DREAM: CONQUEST OF EVEREST | 4:30, 9:40 | Sat-Sun: 11:20 am

SUBURBS

ARLINGTON
Capitol, 204 Mass Ave | 781.648.4340
DESPICABLE ME | 3, 5:15, 7:30 | Fri-Sun: 12:45, 9:40
THE EXTRA MAN | 2:15, 5:10, 7:40 | Fri-Sun: 10
INCEPTION | 1:15, 4:15, 7:15 | Fri-Sun: 10:15
STEP UP 3D | 2, 4:30, 7:10 | Fri-Sun: 9:30
TOY STORY 3 IN DISNEY DIGITAL 3D | 2:30, 5, 7:20 | Fri-Sun: 9:45
SALT | 7 | Fri-Sun: 9:15 | Mon-Thurs: 2:45, 4:45

BEVERLY
Cabot St Cinema, 286 Cabot St | 978.927.3677
MICMACS | Fri-Mon: 5:30, 8 | Sat-Sun: 2 | Mon: 11 am
JOAN RIVERS: A PIECE OF WORK | Tues-Thurs: 5:30, 8 | Wed: 11 am, 2

BRAINTREE
AMC X, South Shore Plaza | 781.848.1070
LOTTERY TICKET | 9:40 am, 12:05, 2:40, 5:35, 8:10, 10:45
NANNY McPHEE RETURNS | 9:35 am, 12:10, 2:45, 5:20, 7:55, 10:30
PIRANHA 3D | 9:50 am, 12:25, 2:50, 5:15, 7:40, 10:10
THE SWITCH | 9:30 am, noon, 2:30, 5:10, 7:50, 10:35
VAMPIRES SUCK | 10 am, 12:30, 3, 5:30, 8, 10:25
EAT, PRAY, LOVE | 9:45 am, 12:50, 3:55, 7, 10:20
THE EXPENDABLES | 11:15 am, 2, 4:45, 7:30, 10:15
INCEPTION | noon, 3:20, 6:45, 10
THE OTHER GUYS | 11 am, 1:50, 4:40, 7:20, 9:50
RAMONA AND BEEZUS | 9:30 am
SCOTT PILGRIM VS. THE WORLD | 9:35 am, 12:15, 2:50, 5:25, 8:05, 10:40

BURLINGTON
AMC X, Middlesex Turnpike, off Rte 128 Exit 32B | 781.229.9200
NANNY McPHEE RETURNS | 10:30 am, 1:20, 4:20, 7:10, 9:50
PIRANHA 3D | 9:45 am, noon, 2:15, 4:35, 7, 9:20
THE SWITCH | 10 am, 12:50, 3:20, 5:50, 8:30, 10:55
VAMPIRES SUCK | 9:50 am, 12:20, 2:50, 5:20, 7:40, 10
CATS AND DOGS: THE REVENGE OF KITTY GALORE 3D | 1:40
DESPICABLE ME | 9:35 am, 12:05, 2:30, 5:10
DINNER FOR SCHMUCKS | 7:50, 10:30
EAT, PRAY, LOVE | 9:25 am, 12:30, 4, 7:20, 10:40
THE EXPENDABLES | 11:10 am, 1:50, 4:50, 8, 10:45
INCEPTION | 10:10 am, 4:10, 7:25, 10:35
THE OTHER GUYS | 9:30 am, 12:10, 3:10, 5:40, 8:20, 10:55
SCOTT PILGRIM VS. THE WORLD | 9:40 am, 12:15, 3, 5:30, 8:10, 10:50

DEDHAM
Community Theatre, 580 High St | 781.326.0409
JOAN RIVERS: A PIECE OF WORK | noon, 1:45, 3:30, 5:20, 7:15 | Fri-Sat: 9
THE KIDS ARE ALL RIGHT | 12:15, 2:30, 4:45, 7 | Fri-Sat: 9:15

HINGHAM
Loring Hall Cinema, 65 Main St | 781.749.1400
THE GIRL WHO PLAYED WITH FIRE | 4, 6:45, 9:30 | Sat-Sun: 1:15

LEXINGTON
Lexington Venue, 1794 Mass Ave | 781.861.6161 | $9, $7 seniors
Please call to confirm bookings and for times
THE GIRL WHO PLAYED WITH FIRE
I AM LOVE
THE KIDS ARE ALL RIGHT

MAYNARD
Fine Arts Theatre, 19-21 Summer St | 978.897.8100
EAT, PRAY, LOVE | 1, 4, 7 | Fri-Sat: 9:30
DESPICABLE ME | 1:15, 4:15
INCEPTION | Fri-Sat: 7:30 | Sun-Thurs: 7
THE OTHER GUYS | 1:10, 4:10, 7:10 | Fri-Sat: 9:20

NEWBURYPORT
Screening Room, 82 State St | 978.462.3456
WINTER'S BONE | Fri-St: 6:15, 8:45 | Sat: 3:45 | Sun-Thurs: 7:30 | Sun: 5

NEWTON
West Newton Cinema, 1296 Washington St | 617.964.6060
MAO'S LAST DANCER | 1, 3:35, 6:05, 8:40 | Sat-Sun: 10:30 am
BABIES | Sat-Sun: noon
THE CONCERT | 1:20, 3:45, 6:20, 8:35 | Sat-Sun: 10:40 am
THE EXTRA MAN | 1:10, 6:15
GET LOW | 1:15, 3:50, 6:15, 8:35
THE GIRL WHO PLAYED WITH FIRE | 1:50, 7:50
THE GIRL WITH THE DRAGON TATTOO | 4:45
HOW TO TRAIN YOUR DRAGON | Sat-Sun: 11 am
THE KIDS ARE ALL RIGHT | 1:05, 3:40, 6:10, 8:40
A MATTER OF SIZE | Sat-Sun: 11 am
TOY STORY 3 | Sat-Sun: 10:45 am
WINTER'S BONE | 3:45, 8:35

RANDOLPH
Showcase Cinema, Rte 139 | 781.963.5600
LOTTERY TICKET | 11:50 am, 2, 4:40, 7:15, 9:45 | Fri-Sat: 12:50 am
NANNY McPHEE RETURNS | 11 am, 1:25, 4:15, 6:50, 9:30 | Fri-Sat: midnight
PIRANHA 3D | 12:30, 3, 5:20, 7:45, 10:15 | Fri-Sat: 12:35 am
THE SWITCH | 11:45 am, 2:30, 5:10, 7:40, 10:40
VAMPIRES SUCK | 11:15 am, 1:35, 4:20, 6:55, 9:25 | Fri-Sat: 12:05 am
CATS AND DOGS: THE REVENGE OF KITTY GALORE | 11:30 am, 2:20
DESPICABLE ME 3D | 10:55 am, 1:40, 4:05, 6:40
DINNER FOR SCHMUCKS | 9:35 | Fri-Sat: 12:40 am
EAT, PRAY, LOVE | 11:55 am, 12:25, 3:15, 3:45, 6:30, 7, 9:55, 10:25
THE EXPENDABLES | 11:40 am, 2:15, 4:55, 7:25, 10:20 | Fri-Sat: 12:45 am
INCEPTION | 12:05, 3:35, 7:30, 10:40
THE OTHER GUYS | 11:05 am, 1:50, 4:35, 7:10, 9:40 | Fri-Sat: 12:10 am
SALT | 4:30, 7:25 [no Tues], 10:10
RIFFTRAX ENCORE: REEFER MADNESS | Tues: 7:30

REVERE
Showcase Cinema, Rte 1 and Squire Rd | 781.286.1660
Please call for times
LOTTERY TICKET
NANNY McPHEE RETURNS
PIRANHA 3D
THE SWITCH
VAMPIRES SUCK
CATS AND DOGS: THE REVENGE OF KITTY GALORE
DESPICABLE ME 3D
DINNER FOR SCHMUCKS
EAT, PRAY, LOVE
THE EXPENDABLES
INCEPTION
THE OTHER GUYS
SALT
SCOTT PILGRIM VS. THE WORLD
STEP UP 3D
TOY STORY 3

SALEM
Museum Place Cinemas, Church St at East India Square | 978.744.3700
VAMPIRES SUCK | 12:30, 3, 5:15, 7:30 | Fri-Sat: 10
DINNER FOR SCHMUCKS | noon, 2:20, 4:40, 7 | Fri-Sat: 9:30
THE KIDS ARE ALL RIGHT | 12:15, 2:40, 5, 7:15 | Fri-Sat: 9:40
THE WIND JOURNEYS | 11:45 am, 2, 4:30 [no Sat], 7 | Sat: 9:15

SOMERVILLE
Somerville Theatre, 55 Davis Square | 617.625.5700
EAT, PRAY, LOVE | 2:30, 5:15, 8 | Fri-Sun: 10:40
DESPICABLE ME | Fri: 1 | Sat-Thurs: 2, 4:45, 7, 9:15
INCEPTION | 1:30, 4:30, 7:40 | Fri-Sun: 10:40
LIFE DURING WARTIME | 2:20, 5, 7:20, 9:30
WINTER'S BONE | 2:45, 5:10, 7:30, 9:40
JAWS | Fri: 3, 5:30, 8, 10:30

WALTHAM
Embassy Cinema, 16 Pine St | 781.736.7852
ANIMAL KINGDOM | Fri-Sun: 1:50, 4:30, 7:10, 9:45 | Mon-Thurs: 2:30, 5:20, 8:10
THE SWITCH | Fri-Sun: 2:20, 5:10, 7:30, 9:55 | Mon-Thurs: 2:50, 5:20, 8:30
DINNER FOR SCHMUCKS | Fri-Sun: 1:30, 4:20, 7, 9:40 | Mon-Thurs: 2:20, 5:10, 7:40
EAT, PRAY, LOVE | 5 | Fri-Sun: 2, 8:10 | Mon-Thurs: 2:10, 7:50
INCEPTION | 8 | Fri-Sun: 1:40, 4:50 | Mon-Thurs: 2, 5
THE OTHER GUYS | Fri-Sun: 2:10, 4:40, 7:20, 9:50 | Mon-Thurs: 2:40, 5:10, 8:20

WEYMOUTH
Cameo Theatre, Columbia Square, South Weymouth | 781.335.7777
CATS AND DOGS: THE REVENGE OF KITTY GALORE | 1, 3
DESPICABLE ME | 1:15, 3:20
DINNER FOR SCHMUCKS | 5, 7:30
THE KIDS ARE ALL RIGHT | 5:30, 7:45

WOBURN
Showcase, Main St, Middlesex Canal Park | 781.933.5330
Please call to confirm bookings and for times
LOTTERY TICKET
NANNY McPHEE RETURNS
PIRANHA 3D
THE SWITCH
VAMPIRES SUCK
CATS AND DOGS: THE REVENGE OF KITTY GALORE
CHARLIE ST. CLOUD
DESPICABLE ME
DINNER FOR SCHMUCKS
EAT, PRAY, LOVE
THE EXPENDABLES
INCEPTION
THE KIDS ARE ALL RIGHT
THE OTHER GUYS
SALT
SCOTT PILGRIM VS. THE WORLD
STEP UP 3
STEP UP 3D
TOY STORY 3

FILM SPECIALS

BOSTON HARBOR HOTEL
Rowes Wharf, Boston | 617.439.7000 | Free admission
ALL THE PRESIDENT'S MEN | Fri: sunset

BOSTON PUBLIC LIBRARY
Copley Square, Boston | 617.536.5400 | Free admission
AMOS & ANDREW | Mon: 6
EL SALVADOR | Tues: 6
DIRTY DANCING | Thurs: 2
GUESS WHO'S COMING TO DINNER | Thurs: 6

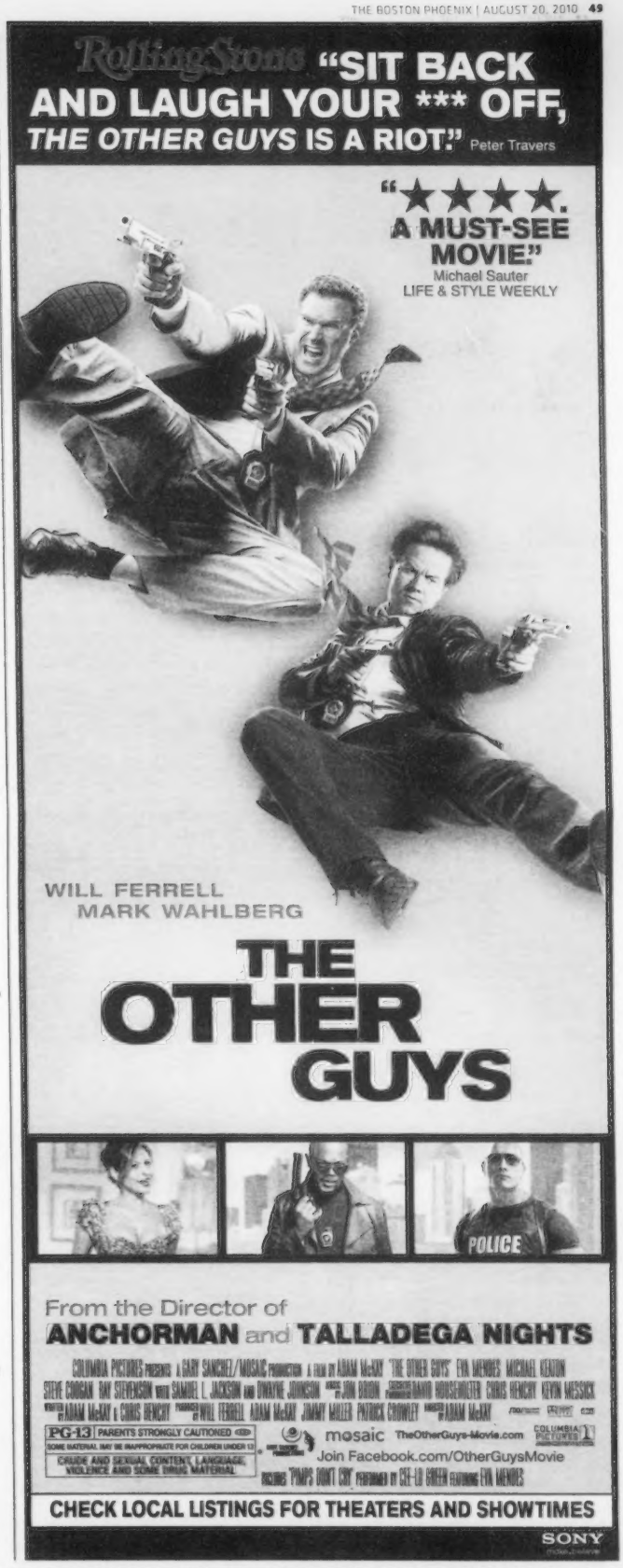
HARVARD FILM ARCHIVE
Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge | 617.495.4700 | $7; $5 students, seniors
MY NIGHT AT MAUD'S | Fri: 7
THE AVIATOR'S WIFE | Fri: 9:15
CLAIRE'S KNEE | Sat: 7
THE LADY AND THE DUKE | Sat: 9
SUMMER | Sun: 7
RUMBLE FISH | Mon: 7

MUSEUM OF FINE ARTS
465 Huntington Ave, Boston | 617.369.3300 | $9; $8 students, seniors
FROM HERE TO ETERNITY | Fri: 3:15
PAYDAY + THE GOLD RUSH | Fri: 5:40
THE RED SHOES | Fri: 7:50 | Sat: 2:50
A KING IN NEW YORK | Sat: 11 am
THE CIRCUS | Sat: 1:15
A WOMAN OF PARIS | Sun: 11 am
THE PILGRIM + THE KID | Sun: 1
A DAY'S PLEASURE + THE GOLD RUSH | Sun: 3
CITY LIGHTS | Thurs: 3:30
MODERN TIMES | Thurs: 5:30
ODD MAN OUT | Thurs: 7:30

NORTH END BRANCH LIBRARY
25 Parmenter St., Boston | 617.227.8135 | Free admission
HAPPY-GO-LUCKY | Wed: 5:30

SOMERMOVIE FEST
Seven Hills Park, Somerville | 617.666.3311 | Free admission
"VIEWERS' CHOICE" | Thurs: sunset

SOUTH BOSTON BRANCH LIBRARY
646 East Broadway, South Boston | 617.268.0180 | Free admission
THE OUT-OF-TOWNERS | Tues: 1
D.O.A. | Thurs: 6



Film

CAPSULE REVIEWS

OUR RATING

Masterpiece	⊕⊕⊕⊕
Good	⊕⊕⊕
Okay	⊕⊕
Not Good	⊕
Stinks	⊖

A

ALAMAR | 2009 | Peter Keough's review is on page 24. | Spanish + Italian | 73m | Coolidge Corner

⊕⊕ **ALL THE PRESIDENT'S MEN | 1976** | In Alan J. Pakula's adaptation of Bob Woodward & Carl Bernstein's Watergate chronicle, Robert Redford, as Woodward, does what he does best — he plays an intent, inquisitive go-getter, a well-intentioned leg man, an eager but essentially unimaginative idealist. And in his role as *de facto* producer, he creates the movie in his own image, keeping Pakula (*Klute*, *The Parallax View*) on a tight rein and forging a simple, expository cinematic style, with nothing to upstage the tortoise-like tenacity with which the reporters pursued their goal. Dustin Hoffman as Bernstein seems particularly constrained by the thinness of his role. It's not a bad film, not by any means. But the Watergate spectacle set a standard to which the movie — blond, bland, sensible, and disappointingly ordinary — never quite measures up. Jason Robards won an Oscar for his performance as *Washington Post* editor Ben Bradlee. | 138m | Boston Harbor Hotel: Fri sunset

⊕⊕⊕ **AMOS & ANDREW | 1993** | Two-bit burglar Amos (Nicolas Cage, in a brilliant comic performance) is asked to pretend to take Pulitzer-winning black playwright Andrew (Samuel L. Jackson) hostage to cover up for a Martha's Vineyard sheriff (Dabney Coleman) who mistook the black man for an intruder. Instead, Amos decides to take Andrew hostage for real. E. Max Frye, who wrote and directed, has Preston Sturges's feel for sideshow Americana, but though in some scenes Jackson turns the righteous, angry black man into daring racial caricature, Frye shies away from exploring that aspect of the film. Still, the movie is a genial, lively mess. With Aimee Graham in a honey of a performance as the pizza-delivery girl who becomes smitten with Cage. | 96m | BPL: Mon

ANIMAL KINGDOM | 2010 | Peter Keough's review is on page 22. | 112m | Boston Common + Kendall Square + Coolidge Corner + Embassy

⊕⊕⊕ **THE AVIATOR'S WIFE (LA FEMME DE L'AVIATEUR) | 1980** | In this tale from Eric Rohmer, an office worker (Marie Rivière) is ditched by her married lover (Mathieu Carrière) and then pursued by a younger student (Philippe Marlaud). The fascination of just watching people, which surely lies near the heart of the power of movies, reaches its purest state in the long sequence in which the dogged Marlaud and his skeptical but amused teenage accomplice-for-the-day (Anne-Laure Meury) follow another couple through a park. Despite the mood of afternoon idleness and the sometimes seemingly random *mise-en-scène*, nothing could be more exact and economical than the way a background extra suddenly enters the story just by looking up from her book (a recurrent move by Rohmer characters). | French | 104m | HFA: Fri

B

⊕⊕ **BABIES | 2010** | Director Thomas Balmès's spare, occasionally stirring documentary toddles to Namibia, Mongolia, the US, and Japan to capture a year in the life of four infants. The San Francisco family comes off at once as a gross cliché of Western privilege, complete with roof-deck Jacuzzi and baby yoga. Such an agenda-laden example, however, leads one to wonder whether the other cultures' depictions also favor the extreme. And the purely observational style dangles many questions. Where are the Namibian men? Why is the Mongolian tot wandering alone without pants through the legs of livestock? (The irony here is that animals often steal the show.) The editing, too, confuses and manipulates — is the missing Mongol mom simply beyond the frame? Cuts from rich nation (birthday cake) to poor (tub of viscera) are predictably pointed but not always thematically coherent. Still, the film stops short of it's-a-small-world platitudes to elicit awe — and *awwws*. | 79m | West Newton: Sat-Sun

C

CAIRO TIME | 2009 | Brett Michel's review is on page 24. | English + Arabic | 90m | Kendall Square

⊕⊕ **CATS & DOGS: THE REVENGE OF KITTY GALORE | 2010** | Hard to believe it's been nearly 10 years since the release of *Cats & Dogs*, the CGI-propelled kiddie pleaser about the covert ops that go on between Fidos and felines under our human noses. If you missed *C&D1*, not to worry — few of the original cast are back. The good news is that *C&D2*, directed by Brad Peyton, tolerably spoofs staples like 007 and *The Silence of the Lambs*. The furball antics involve the villainous, hairless cat of the title (voiced by Bette Midler), who wants to terminate the bond between man and best friend. Diggs (James Marsden), a down-and-out German shepherd booted from police duty, is recruited to foil Kitty; much tail wagging and bird chasing ensues. Nick Nolte, Christina Applegate, and Sean Hayes speak for the Purina-fed menagerie, but all that's likely to linger from the free-form fluff are questions from tots as to why dogs sniff each other's asses. | 82m | Boston Common + Fresh Pond + suburbs

⊕⊕⊕ **THE CIRCUS | 1928** | On the run from the police after being mistaken for a pickpocket, the Tramp blunders into a circus, where he becomes a star clown (until he tries to be funny) and falls in love with horseback rider Merna Kennedy. There's a wonderful sequence in which Chaplin is attacked by a trio of monkeys during his tightrope act. It's preceded by "The Idle Class" (1921; 32m), in which the Tramp takes up golf. | b&w | silent | 72m | MFA: Sat

⊕⊕⊕⊕ **CITY LIGHTS | 1931** | In which the Tramp, shuffling through the Depression, meets a blind flower girl (Virginia Cherrill), swallows a whistle at a cocktail party, and gets some party streamers mixed up in his spaghetti. The flower girl thinks he's a millionaire; when she gets her sight, will she still love this tattered man for his noble soul? Making light of hard times, Chaplin came up with one of his most satisfying works. The sublime ending, totally open-ended, no closure, was recast by Woody Allen in his up-in-the-air conclusion of *Manhattan*. | b&w | silent | 87m | MFA: Thurs

⊕⊕⊕⊖ **CLAIRE'S KNEE (LE GENOU DE CLAIRE) | 1970** | The vacationing hero (Jean-Claude Brialy) of this "Moral Tale" from Eric Rohmer lets himself be recruited as the guinea pig in an experiment in seduction and free will masterminded by a sly novelist (the dazzling real-life novelist Aurora Cornu). One of the loveliest and most enigmatic of all vacation films, *Claire's Knee* has an original sense of relaxation and space, and it has Rohmer's characteristic eroticism — passionless, disabused in advance, but hopeful. Visually it progresses from the weird, threatening looseness of *La collectionneuse* and the fierce wintry privacy of *My Night at Maud's*. Rohmer's camera animates the settings with gestures that trace an optional, mental reality — life lived in the subjunctive. Shots are extended, inquisitive, and fluid, as if everything had just happened by itself; but the question of when to cut has never been made more urgent. | French | 106m | HFA: Sat

⊕⊕ **THE CONCERT | 2009** | Enjoy laughing uproariously at cartoonish Russian stereotypes? No, not the Boris and Natasha variety, but the boorish, boozing, money-grubbing caricatures who might, say, peddle caviar on the streets of Paris. Or how about Gypsy fiddlers who transform into musical savants? Has Radu Mihaileanu made the film for you! Even more so if you appreciate *Seven Samurai*–like tales about a band of aging, disgraced musicians assembled by Andrei Filipov (Aleksei Guskov, too good for this), former conductor of the Bolshoi Orchestra, who's been reduced to mopping the floors of the concert hall as the janitor-in-residence. Sacked 30 years earlier for refusing Brezhnev's order to rid the Bolshoi of its Jews, Andrei has a scheme to steal back his spot as conductor by leading his rag-tag troupe in a performance at the Théâtre du Chatelet. *Inglourious Basterds*' Melanie Laurent solos, Miou-Miou cries, and patrons erupt into mawkish applause. Oy. | French | 107m | West Newton

D

⊕⊕⊕ **DESPICABLE ME | 2010** | First-time directors Chris Renaud and Pierre Coffin and the other filmmakers behind this slight but engaging kids' animated comedy have no ambitions to be original, but like their villainous hero, Gru (voiced by a borscht-accented Steve Carell), they insist on stealing only from the best — Pixar, for starters. Gru's career ambition is to become the world's greatest criminal, and to that end he's out to steal the moon. He adopts three willful, cookie-selling orphans — Margo (Miranda Cosgrove), Agnes (Elsie Fisher), and Edith (Dana Gaier) — whom he hopes can help him infiltrate the fortress of arch-rival Vector (Jason Segel) so he can get his hands on the shrinking ray gun he'll need for the lunar heist. When Gru's bumbling, Q-like sidekick, the evil scientist Dr. Nefario (Russell Brand), decides that the kids are distracting Gru from the mission, he intervenes, and that results in a climactic sequence unfortunately reminiscent of Up. Still, with its respect for its audience's intelligence, *Despicable Me* is proof that even kids' films that aren't from Pixar don't have to be hairballs like *Furry Vengeance*. | 95m | Boston Common + Chestnut Hill + Arlington Capitol + suburbs

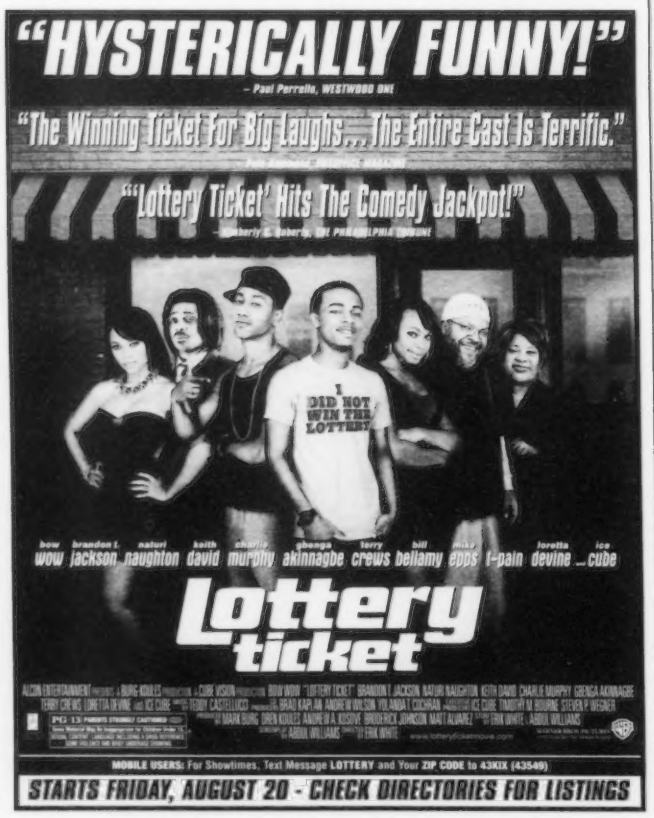
⊕⊕⊖ **DINNER FOR SCHMUCKS | 2010** | Jay Roach's fitfully hilarious but inert and repetitious adaptation of Francis Veber's 1998 French comedy *The Dinner Game* has talented executive Tim (Paul Rudd in his standard role as a doofus who's misled and inept but basically decent) trying to get ahead by joining the corporate rich guys who put on a dinner to make fun of unwitting weird people. When Tim bumps into Barry (Steve Carell reprising his character in *The Office* — vain, stupid, insuperably fatuous, and even less charming) and learns about Barry's hobby of creating storybook scenes using dead mice, he invites him to the party, but it turns out that Barry is a bigger asshole than any of them, and he batters Tim and the audience into submission with his boorish, irrepressible, occasionally funny obnoxiousness. At least there's some supporting-character diversion: Lucy Punch as dominatrix stalker Darla, Zach Galifianakis as Barry's boss at the IRS, and, best of all, Jermaine Clement as a demented and egocentric artist — imagine James Mason rigged out as a satyr, hoofs and all. | 109m | Boston Common + Fenway + Harvard Square + Fresh Pond + Embassy + suburbs

⊕⊖⊖ **DIRTY DANCING | 1987** | It's the summer of 1963, and teenager Frances "Baby" Houseman (Jennifer Grey), vacationing in the Catskills with her family, discovers the steamy dancing of the young workers there. Emile Ardolino's movie ought to tell us how Baby falls off her Jewish-American Princess pedestal and engages in some "dirty dancing" herself. Instead, it's about her guts and generosity and integrity, as she falls for a handsome, working-class dance teacher (Patrick Swayze) and lies to her father (Jerry Orbach) to get the money for an abortion for the dance teacher's partner (Cynthia Rhoades). Screenwriter Eleanor Bergstein has shaped the movie as a valentine to her heroine's moral superiority: it's Baby's character — not her innocence — that's on trial, and she passes every test with flying colors. Still, Grey has charm (if not quite enough to carry the picture), and the dance numbers are shot in a style that's more seductive than the video-cut movies of the previous years. The choreography is by Kenny Ortega. | 95m | BPL: Thurs

⊕⊕⊕⊖ **D.O.A. | 1950** | In Rudolph Maté's sublime little thriller with a psychological overlay, pudgy Edmond O'Brien plays a regular joe — a mild-mannered, happily married notary public — who, on a business trip away from his family, gets slipped a fatal poison. He races onto the trail of his accidental killers before the lethal medicine can take effect — and in facing death really lives for the first time. The premise is as existential as they come, the violence swift and brutal, the pacing relentless. And Wim Wenders may have had this in mind when he made *The American Friend* 27 years later. | b&w | 83m | South Boston Branch Library: Thurs

E

EAT, PRAY, LOVE | 2010 | Betsy Sherman's review is on page 24. | 133m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Embassy + suburbs



⊕ **THE EXPENDABLES | 2010 |** Just about every superannuated action hero in Hollywood — Sylvester Stallone and Dolph Lundgren and a couple of uncredited cameos among others — takes a bow in this lumbering, aptly titled hulk of a movie. Unfortunately, Stallone directs as well. His Barney Ross is head of a long-in-the-tooth mercenary group with a penchant for big knives, nasty tattoos, and bad dialogue. Some guy hires them to knock over the dictator of a Caribbean Island fronted by a renegade spook named James Munroe (Eric Roberts). That name is the only clever thing in the movie. I don't want to give away any of the surprises, but — well, there are no surprises. The story is a pile of clichés, yet somehow it also makes no sense. I can overlook that, but not the blurred, Cuisinarted, jiggily shot action sequences, which are even more incoherent than those in *Transformers 2*. "You and me, we're the same," says Munroe in the end. "We're dead inside." Outside, too. | 103m | Boston Common + Fenway + Fresh Pond + suburbs

⊕⊕⊖ **THE EXTRA MAN | 2010 |** Dandy dreamer Louis Ives (Paul Dano) fancies himself a hero in the F. Scott Fitzgerald mold. He's Nick Carraway to this film's Gatsby, Henry Harrison (a fine Kevin Kline), who proclaims himself "to the right of the pope" in matters of sex. Thus, Louis leaves out "the brassiere incident" (he was fired from his job at a girls' prep school for dressing like a lady) when replying to the older eccentric's "Gentleman seeks same" apartment ad. Still, Louis's dalliance at Manhattan tranny bars is tame compared to his new roommate's line as an "extra man," or gigolo to wealthy nonagenarian widows. In the wake of *The Nanny Diaries*, married filmmakers Robert Pulcini and Shari Springer Berman try to recapture some of that *American Splendor*, but their literal take on Jonathan Ames's 1998 novel risks leaving you, like the title of his 2007 short story, "Bored to Death." | 108m | West Newton + Arlington Capitol

F

⊕⊕⊕ **FAREWELL [L'AFFAIRE FAREWELL] | 2009 |** Somewhere between the shenanigans of Angelina Jolie in *Salt* and the ineptitude of the Russian moles recently deported to Moscow lie the exploits of KGB colonel Sergei Grigoriev (Emir Kusturica), who's known to French intelligence as "Farewell." According to Christian Carion's unpretentious, engrossing account of this based-in-fact story, it isn't Ronald Reagan (played by Fred Ward in a jarring cameo) but rather the fictitious Grigoriev (a version of actual turncoat Vladimir Vetrov) who's responsible for the defeat of the Soviet Union in the Cold War. In the '80s, dismayed by the direction his country has taken, Grigoriev passes on secrets to the West via Pierre (Guillaume Canet), a French engineer drawn into the intrigue like a character in an Alfred Hitchcock movie. But the real winner might be Western pop culture — Grigoriev insists on getting paid off in Queen recordings for his son. The losers are the same as always: ordinary people whose ideals are exploited by the cynical and powerful. | French | 113m | Kendall Square

⊕⊕⊕⊕ **FROM HERE TO ETERNITY | 1953 |** Fred Zinnemann's Oscar-winning (Best Picture, Best Director, and a bunch more) adaptation of James Jones's novel of life on an American Army base at Pearl Harbor in the last days before we entered World War II is a great piece of popular filmmaking. The superb cast is topped by Montgomery Clift, who as the unassuming Private Robert E. Lee Prewitt gives one of his disquieting, intensely felt performances. Frank Sinatra (Best Supporting Actor) is very likable as the quirky troublemaker Private Angelo Maggio; Burt Lancaster makes a solid, powerful Sergeant Milton Warden; Deborah Kerr is a surprisingly good match for him as Karen Homes, the officer's wife he has an affair with; and Ernest Borgnine is scarily effective as the murderous Fatso. The film can be schematic and formulaic, as in the easy way it "corrects" the men's hazing of Prewitt because he won't box for them, and in Prewitt's predictable, melodramatic end, and in Maggio's. But like the seemingly brittle Kerr and the seemingly stiff Lancaster, it's teeming with life beneath the surface. The "Treatment" Prewitt undergoes suggests a homophobic subtext (Maggio to Prewitt: "You got anything against girls?"), and the way Karen says to Milton "I've got a bathing suit under my dress" makes you forget that the suit is hardly form-fitting and think about what's underneath. At the end, Donna Reed (Best Supporting Actress) springs one last surprise. | b&w | 118m | MFA: Fri

G

⊕⊕ **GET LOW | 2009 |** Somewhere it must be written that once a veteran actor starts pushing 80, he has to play the role of a curmudgeonly hermit — preferably armed. We've had Clint Eastwood in *Gran Torino*, Hal Holbrook in *That Evening Sun*, Michael Caine in *Harry Brown*. Now, Robert Duvall takes a shot in this Southern Gothic hokum from Aaron Schneider. Felix Bush, who's kind of like Boo Radley 50 years later, lives in the woods outside a Depression-era (you can tell from the maple-syrup lighting and the old cars) Tennessee town, a bearded pariah feared by his neighbors. One day, he emerges and pays the local undertaker (Bill Murray in Mr. Micawber mode) to arrange a pre-death funeral service so he can unload the ugly secret — suggested by the film's first and best scene — that's been eating at him for decades. But by the time of the revelatory rite, you could well have lost interest. Duvall adds sparkle with his cryptic decrepitude — until that becomes as mannered and canned as the rest of the movie. | 102m | Kendall Square + Coolidge Corner + West Newton + suburbs

⊕⊕⊖ **THE GIRL WHO PLAYED WITH FIRE [FLICKAN SOM LEKTE MED ELDEN] | 2009 |** One of the virtues of Stieg Larsson's trilogy of books is its biggest cinematic weakness — exposition. Each volume is 600 pages plus and packed with mostly fascinating backstory and online and other non-visually stimulating activity. If there's a way to make all this riveting on screen, the Swedes adapting the first two books haven't figured it out. One thing director Daniel Alfredson exploits in this adaptation of volume two is women getting beaten up, mostly at the hands of a Terminator-like goon working for Zala, the mystery head of a human trafficking network that reaches to the highest levels of Swedish intelligence. If you can't follow the story, then any of the film's long-winded conversations will fill you in. Noomi Rapace blossoms as Lisbeth Salander, the asocial savant of the title, and Michael Nyqvist remains dull as her pal, journalist Mikael Blomkvist. | Swedish | 129m | Kendall Square + West Newton

⊕⊕ **THE GIRL WITH THE DRAGON TATTOO [MÄN SOM HATAR KVINNOR] | 2009 |** In recent screen-adapted crime fiction — Dennis Lehane's *Mystic River* and *Gone Baby Gone*, for example — detectives are heroes and children are victims. In the trilogy by the late Stieg Larsson, the child victim is the hero. Lisbeth Salander (Noomi Rapace), the girl of the title, is 20ish, but she *looks* waiflike (in the book, at least — here she resembles Marilyn Manson), and, as flashbacks suggest, she's had a traumatic childhood. Now, she's punked out with piercings and Doc Martens. But her chief weapon is the computer that enables her to hack into the past of malefactors, and that's how she comes to team up with journalist Mikael Blomkvist (Michael Nyqvist), who's investigating the 40-year-old disappearance of a girl from a wealthy family. Niels Arden Oplev's perfunctory adaptation of Larsson's first book veers from Visconti's *The Damned* to Jonathan Demme's *The Silence of the Lambs* without the decadence or the thrills of either. In this case, the victim is Larsson. | Swedish | 152m | West Newton

⊕⊕⊕⊕ **THE GOLD RUSH | 1925 |** The greatest of Charlie Chaplin's silent features finds the Tramp in the thick of the 1893 Klondike gold rush, where he battles inhuman blizzards, eats a shoe, and falls in love. It's a perfect fusion of the comic and the tragic, not to mention the just plain funny. On Friday, it's preceded by "Pay Day" (1922; 28m), in which Charlie plays a construction worker by day and a henpecked husband by night. On Sunday, it's preceded by "A Day's Pleasure" (1919; 25m), which turns out to be anything bit when family man Charlie takes his wife and two sons out for a drive in their Model-T Ford. | b&w | silent | 69m | MFA: Fri + Sun

⊕⊕⊕ **GUESS WHO'S COMING TO DINNER | 1967 |** Your reaction to Stanley Kramer's '60s icon of politically correct filmmaking will depend on whether the quality of the acting compensates for the datedness of the approach. Spencer Tracy (in his final film) and Katharine Hepburn are the California couple caught off-guard when daughter Katharine Houghton (in real life Hepburn's niece) brings her fiancé home and he turns out to be Sidney Poitier. We're not talking 50 Cent, of course — Sidney is a doctor who lives in glamorous Switzerland. Still, it was shocking in its day, and that day isn't over. | 108m | BPL: Thurs

H

⊕⊕⊕ **HAPPY-GO-LUCKY | 2008 |** There might be a dark side to Poppy (Sally Hawkins), the driving force behind Mike Leigh's new film, but damned if you'll be able to find it. Thirty, single, and a hard partier, this North London primary-school teacher is a handful, from her perpetual giggles to her eye-numbing wardrobe (a cross between Cyndi Lauper and Frida Kahlo, with an emphasis on high-heeled boots). She cracks the noxiously racist and sexually fucked-up shell of her driving instructor (Eddie Marsan) to find the lonely little boy within. She and her school's hunky social worker, Tim (Samuel Roukin), trace one of her pupils' problems back to his mum's mean boyfriend. Case solved! Now she and Tim can jump in the sack together! Just keep focusing on Hawkins's knockout performance and don't stop to wonder whether there isn't a glib core beneath the jolly laughs, the engaging setpieces, the poignant confrontations, and Poppy's irrepressible serotonin. | 118m | North End Branch Library: Wed

⊕⊕⊕⊖ **HOW TO TRAIN YOUR DRAGON | 2010 |** Animation directors Dean DeBlois and Chris Sanders have fashioned a family entertainment that functions as a copy of James Cameron's most successful film. It's got the young hero from a war-bred culture who joins sides with the "enemy"; it's got romance (only here, *he's* the chief's offspring); it's got an at-first-untrainable dragon that he bonds with, taming it as they take to the skies; it's dazzlingly presented in 3-D. You might even think it's better than *Avatar*. Hiccup (voiced by Jay Baruchel), the hapless hero, is a scrawny Viking, a dragon hunter-in-training. And he's terrible at it, an embarrassment to his warrior father, Stoick (Gerard Butler). Toothless, Hiccup's cat-like dragon steed, shares DNA with the alien in the directors' *Lilo & Stitch*, and their new film seems cloned from that movie, as well, as a youth secretly fosters a lethal beast. But this one's a real beauty. | 98m | West Newton: Sat-Sun

TAKERS
WHO'S TAKING WHO?
IN THEATERS
AUGUST 27
PG-13
WhoAreTheTakers.com

I

⊕⊕⊖ **I AM LOVE [IO SONO L'AMORE] | 2009 |** Italian cinema has come a long way from Marco Bellocchio's *Devil in the Flesh* (1986), in which a couple engaging in graphic sex discuss the Bolshevik Revolution, to Luca Guadagnino's *I Am Love*, in which a couple engaging in graphic sex discuss how to make fish soup. Or has it? Both films are, in their way, about politics and sex, the politics in Guadagnino's melodrama being of the family kind. His effort opens at a birthday party for the patriarch of the Recchi family, owners of a giant Milanese textile company, and as boring as viewers might find this fête, it's even more so for Emma (Tilda Swinton), the Russian-born wife of the family heir-to-be. When her son Edo (Flavio Parenti) and daughter Betta (Alba Rohrwacher) show signs of rebellion, her Russian soul also gets restless. Then she samples the shrimp salad of Edo's chef pal Antonio (Edoardo Gabbriellini), and nothing is the same again. Sumptuous, overheated, and ridiculous, *Love* is a visual delight — the opening montage of a snowy Milan alone make it worthwhile. | Italian | 120m | Kendall Square

⊕⊕⊖ **INCEPTION | 2010 |** When it comes to dreams, Christopher Nolan's vast, cerebral puff pastry is Freud 101, what with its Oedipal business and the elevators and endless staircases and safes holding mysterious, "Rosebud"-like revelations. Our hero, Cobb (Leonardo DiCaprio), and his colleagues extricate secret information from a target by entangling themselves in a deceiving dream. Or a dream within a dream. But a dream within a dream within a dream, which is what is needed to insert rather than extract an idea — that's risky. Only Cobb has ever managed to do that. Now Saito (Ken Watanabe), a big mucky-muck of some sort, wants him to try it again, to get Fischer (Cillian Murphy), the heir to a huge multi-corporation, to break up his old man's monopolistic empire and so restore the free-enterprise system or something. So Cobb puts together his Mission Impossible Dream Team, which includes a colorless Ellen Page as Ariadne, the dream-weaving "architect" and voice of reason who asks helpful questions like "Now whose unconsciousness are we going into?" Give Nolan credit — who else has parallel-edited sequences taking place simultaneously in three (four? five?) different levels of consciousness? Yet *Inception* does best when it focuses on its own most disturbing idea — that dreams reveal nothing except that life is not a dream. | 149m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Embassy + Arlington Capitol + suburbs

J

⊕⊕⊕⊕ **JAWS | 1975 |** Steven Spielberg's big-fish story is one of the scariest, funniest, and most exhilarating thrillers ever made. Roy Scheider is the water-hating police chief, Richard Dreyfuss the bristly shark expert, and Robert Shaw (chewing the scenery with irresistible gusto) the old salt. And John Williams's score is good enough to keep you scared even with your eyes closed. | 130m | Somerville Theatre: Fri

K

⊕⊕⊕ **KEY LARGO | 1948 |** John Huston's somewhat sluggish adaptation of Maxwell Anderson's play about gangsters terrorizing a Key West hotel during a hurricane is a Hollywood message movie but also a gripping melodrama. Humphrey Bogart is the ex-soldier who gets drawn into the conflict; Lauren Bacall, getting to show none of the sexiness she had in *To Have and Have Not* and *The Big Sleep*, is stuck in the bland, nice-girl role, the daughter who faithfully tends her crippled old father, played by Lionel Barrymore in his usual overbearing manner. The best performance in the movie comes from Edward G. Robinson as the most malignant of bad guys. But it was Claire Trevor who won an Oscar for her showy, masochistic performance as Robinson's hard-drinking moll. | b&w | 101m | Brattle: Tues

⊕⊕⊕⊖ **THE KID | 1921 |** Not nearly as funny as some of his later features, this sweet fable is nonetheless one of Charlie Chaplin's most moving films. Chaplin finds the child of an unmarried woman (Edna Purviance) and cares for him, only to discover that the mother, now an opera star, has taken legal action to get the kid back. Five-year-old Jackie Coogan (who was never again this good) delivers a touching, naturalistic performance as the kid. It's preceded by "The Pilgrim" (1922; 28m), in which Charlie is a convict who escapes from prison and, posing as a Protestant minister, gets hired by a church to be its pastor. | b&w | silent | 60m | MFA: Sun

⊕⊕⊕⊖ **THE KIDS ARE ALL RIGHT | 2010 |** Lisa Cholodenko's portrayal of a lesbian marriage is no blissful alternative to the heterosexual kind. Nic (Annette Bening), a workaholic physician, has taken on some of the traits of an insensitive husband; Jules (Julianne Moore) has gravitated to the role of the subordinate housewife. Their anxieties increase when their two teenage children — Nic's Joni (Mia Wasikowska) and Jules's Laser (Josh Hutcherson) — decide to find their parents' sperm donor — which suggests that what's missing in the ménage is a strong masculine presence. And played by Mark Ruffalo at his laid-back, raspy best, Paul the donor fills the role smoothly and ingratiates himself into the family. Only Nic demurs, and Bening is at her least appealing and her most impressive as her character grows more jealous, bitter, and inebriated. Is Cholodenko suggesting that the gay-marriage opponents have a point? Or is she saying that, regardless of gender configuration, marriage in general is subject to change, loss, and human weakness? Maybe the most subversive aspect of this *Kids* is how conservative its family values actually are. | 106m | Boston Common + Kendall Square + Coolidge Corner + West Newton

⊕⊕ **A KING IN NEW YORK | 1957 |** Justifiably bitter about being forced out of the US in 1952 for his leftist politics, Chaplin made this abrasive comic critique of America while living in England. It's about a naive European king (a white-haired Chaplin) who takes refuge in the US after a revolution at home. He believes America to be the land of freedom, opportunity, culture; instead, he finds, it's been polluted by rock and roll and TV commercials. The swipes at the House Committee on Un-American Activities are bold and pointed; it's no surprise that *A King in New York* didn't get released in the US until the 1970s. The attacks on TV, on the other hand, are lame and obvious. A scene at a movie theater is filled with Chaplin's hilarious widescreen parody previews of 1950s trash cinema, and there's a wonderful Laurel-and-Hardy-like routine in which two comedians (neither of them Chaplin) dump paint buckets on each other. But most of the movie isn't funny, and Chaplin's coy, self-indulgent performance is among his weakest. | b&w | 105m | MFA: Sat

L

⊕⊕⊕⊕ **THE LADY AND THE DUKE [L'ANGLAISE ET LE DUC] | 2002 |** The English lady here is Grace Elliott, at one point the mistress of the Prince of Wales, then the protégée of the Duke of Orléans, cousin of King Louis XVI of France. An ardent royalist, she lived in France during the Revolution and wrote about it in her memoirs. In his film of her book, Eric Rohmer concentrates on the relationship between Grace (Lucy Russell) and Orléans (Jean-Claude Dreyfus), outlining a debate over the legitimacy of the Revolution, which Orléans supported. Yet the film is, above all, a tribute to the friendship between a man and a woman. There's plenty of carnality: legs of corpses piled in a wagon; a princess's head on a pole. Yet in the exterior scenes, Rohmer (who shot the film on digital video) composits images of actors over paintings representing the streets, boulevards, and houses of Revolution-era Paris. The splendid decorum of both the film and its actors (Russell, Bette Davis-like in her passionate self-possession, is ideal, as is the florid, punctilious Dreyfus) lets Rohmer make great cinema out of move-

Continued on p 52

CAPSULE REVIEWS

Film

Continued from p 51

ments that would go for nothing in an ordinary film. | French | 125m | HFA: Sat

⊕⊕ **LIFE DURING WARTIME | 2009** | You can't get enough *Happiness* — or so Todd Solondz must have thought when he spun off this sour sequel to his 1998 misanthropic ode to suburban perversion. Shot mostly in a rancid yellow tint, the new film picks up on the lives of some of the misbegotten characters — pedophiles, sexual predators, passive-aggressive suicides, and the people who love them — of the previous one, with different actors (Shirley Henderson, Allison Janney, Michael Kenneth Williams, et al.), but relying on the same predictable black-comic twists to each entangled episode. The theme this time is, no surprise, "sadness." Oh, and also "forgiveness," which rivals "Fuck you, you cunt!" for frequency. Shining in this dismal array is a scene between Charlotte Rampling and Ciarán Hinds, who radiate a misery and malignancy unmitigated by irony. | 96m | Somerville Theatre + Coolidge Corner

LOTTERY TICKET | 2010 | Chris Faraone's review is on page 24. | 99m | Boston Common + Fenway + Fresh Pond + suburbs

M

MAO'S LAST DANCER | 2009 | Brett Michel's review is on page 24. | English + Mandarin | 117m | Kendall Square + West Newton

MARKED FOR DEATH | 1990 | Steven Seagal plays a Chicago DEA agent who's trying to retire, but a Jamaican druglord named Screwface (Basil Wallace) has other ideas. | 99m | Coolidge Corner: Fri-Sat midnight

⊕⊕⊕ **A MATTER OF SIZE (SIPPUR GODOL) | 2009** | Director duo Sharon Maymon and Erez Tadmor have fashioned a look at a group of blue-collar Israeli men (and one woman) and how they came to accept who they are. Sounds like your usual coming-out tale, no? Except that they're not gay. (Well, one is.) They're fat. And getting fatter. Oh, and they're sumo wrestlers. The 340-pound Herzl (former drag performer Itzik Cohen), who's shamed out of his weight-loss group, faces further indignity when he loses his job as a dining-room cook for being unpresentable. Taking a job as a dishwasher in a Japanese restaurant, Herzl discovers the joys of the *gendai budo* when a match being played on the eatery's TV leaves him spellbound. Soon the establishment's owner, Kitano (Togo Igawa), is reluctantly coaching Herzl and three of his friends, and the "fatsos in diapers" gradually earn the master's respect. Add a subplot of plus-sized romance and you're looking at a big charmer. | Hebrew + Japanese | 90m | West Newton: Sat-Sun

⊕⊕⊕⊕ **MODERN TIMES | 1936** | Not only one of Charlie Chaplin's funniest films but a remarkably prophetic satire of the Machine Age: when the Tramp does battle with a newfangled feeding machine, the gadget looks no more ludicrous than half the products currently advertised on late-night television. This movie marked the first appearance of Chaplin's voice on a soundtrack — singing gobbledygook. | b&w | 87m | MFA: Thurs

⊕⊕ **MURDER, MY SWEET | 1944** | Directed by Edward Dmytryk, this is actually the first cinematic adaptation of the Raymond Chandler noir *Farewell, My Lovely*, and that was the film's original title, but then it was changed for the American market because Dick Powell was already famous for a musical called *Farewell, My Lovely*. Here Powell plays Chandler's Philip Marlowe, who's been hired by just-out-of-prison Moose Malloy (Mike Mazurki) to find Moose's former girlfriend, Velma. Along the way, Marlowe gets tangled up with two sisters played by Claire Trevor and Anne Shirley (who changed her stage name from Dawn O'Day after starring in the 1934 film *Anne of Green Gables*). *Murder My Sweet* is said to have been Chandler's favorite of the movies drawn from his work, but it's not at all clear why. The logic of John Paxton's screenplay is so specious, you could swear it was written by a committee of hacks who weren't on speaking terms with one another. And though Powell delivers the funniest quips with the right edge (and has one terrific moment when he strikes a match on the backside of a bronze Cupid), he falls apart in the serious scenes — after you've seen Bogart in the role, Powell seems decidedly second-rate. The book was remade in 1975 under its original title, with Robert Mitchum and Charlotte Rampling. | b&w | 95m | Brattle: Tues

⊕⊕⊕⊕ **MY NIGHT AT MAUD'S (MA NUIT CHEZ MAUD) | 1969** | The best of Eric Rohmer's six "Moral Tales" if you had to pick only one stars Jean-Louis Trintignant as an engineer who decides to marry a blonde (Marie-Christine Barrault) he sees in church; in the meantime, he spends a night and half a day talking with Maud, a divorced brunette (Françoise Fabian). In no other filmmaker's work are place and season more important: Rohmer's setting determines his story's mood, as does the time of year; they even drive the story. *My Night at Maud's* is set in a provincial city in winter: a vacant but optimistic atmosphere prevails, keyed to Trintignant's agreeable alienation (an outsider, he has a few casual acquaintances and no intimate friends, but has no difficulty expressing himself, when given a chance, on such topics as love, wine, and Pascal's wager). The falling snow both cools the air in the long scene in Maud's apartment and makes it possible for the hero to meet and spend the night with his feminine ideal. | French | 100m | HFA: Fri

EAT, PRAY, LOVE Liz Gilbert may find romance with Brazilian bon vivant Felipe (Javier Bardem), but the real love affair here is between Julia Roberts and the camera.

N

NANNY McPHEE RETURNS | 2010 | And Emma Thompson returns from the 2005 original to play the magical governess in this second film based on Christianna Brand's *Nurse Matilda* books. Here, Nanny goes to the farm to help out a woman (Maggie Gyllenhaal) whose husband is away at war (WW1?) and whose children are beset by visiting city cousins. With Ralph Fiennes, Ewan McGregor, Rhys Ifans, and Maggie Smith; Susanna White (the BBC's *Bleak House*) directs. | 109m | Boston Common + Fenway + Fresh Pond + suburbs

NO PLACE LIKE HOME | 2006 | This is Perry Henzell's follow-up to *The Harder They Fall* — at least, it was meant to be, but the footage got lost and wasn't rediscovered for decades. And whether it's actually finished seems to be in question, the story has to do with New York producer Susan O'Meara going to Jamaica to shoot a shampoo commercial and getting to see a different side of the island. | 95m | Brattle: Fri-Sun

O

⊕⊕⊕⊕ **ODD MAN OUT | 1946** | Carol Reed's audacious film is set in a world of Irish rebels and cops, but it's not about the "Troubles" — it's about existential loneliness, and it works. James Mason plays Irish nationalist leader Johnny McQueen, who's been wounded during a botched robbery; he wanders through Belfast trying to get to safety, seeking help and finding none. With Robert Newton, Cyril Cusack, F.J. McCormick, William Hartnell, Fay Compton, and Dennis O'Dea. | b&w | 116m | MFA: Thurs

⊕⊕⊕ **THE OTHER GUYS | 2010** | In by far the funnier of the summer's two comedies featuring an accountant (*Dinner for Schmucks* being the other), Will Ferrell returns to form as Detective Allen Gamble, a NYPD numbers cruncher and desk jockey who gets odd-coupled with Mark Wahlberg's gung-ho loser Detective Terry Hoitz to crack a vague and complicated case involving Steve Coogan as a crooked financier. More to the point are such absurdist non-sequiturs and digressions as Gamble's flashbacks to his college days, a cameo by Derek Jeter that should please Sox fans, a freeze-frame drunk montage that puts *The Hangover* to shame, and a running joke about the band TLC. What's not so funny is the financial disaster of the past couple of years — director Adam McKay was smart to use it simply as a MacGuffin to string along the film's filigree of steady laughs. But if you want some gratuitous indignation, stick around for the scandalous statistics at the end. | 107m | Boston Common + Fenway + Harvard Square + Fresh Pond + Chestnut Hill + Embassy + suburbs

⊕⊕© **THE OUT-OF-TOWNERS | 1970** | Arthur Hiller did this adaptation of Neil Simon's play, in which a couple from rural Ohio, George (Jack Lemmon) and Gwen (Sandy Dennis) Kellerman, get flown to New York so George can interview for vice-president of sales at his company. They're planning a vacation around the interview, but the flight gets rerouted to Boston, they have to take the train, everybody's on strike in New York, their room at the Waldorf-Astoria has been given away, they get mugged, etc. It doesn't quite work on film, even with Lemmon and Dennis. | 97m | South Boston Branch Library: Tues

P

PATRIK AGE 1.5 (PATRIK 1,5) | 2008 | Gerald Peary's review is on page 24. | Swedish | 103m | Kendall Square

PIRANHA 3D | 2010 | Those pesky prehistoric predators are on the loose in Lake Victoria, and they'll probably be focusing on teenage girls in skimpy bikinis. With Elisabeth Shue and Richard Dreyfuss; Alexandre Aja (*The Hills Have Eyes*) directs. | 89m | Boston Common + Fenway + Harvard Square + Fresh Pond + suburbs

⊕⊕ **THE PRINCESS BRIDE | 1987** | What you want from Rob Reiner's swashbuckler is the usual medieval-fairy-tale business done with some love and wit and panache. Adapted by William Goldman from his own bestseller, *The Princess Bride* is charming in parts but plods in others. Dashing hero Cary Elwes joins a trio of rogues to rescue his beloved Robin Wright from an evil prince. The two young lovers are vibrant, but Chris Sarandon and Christopher Guest, as the villains, swish it up like graduates of the Harvey Korman Academy, and Reiner lays out the cut-rate squalor, escapes, and quasi-camp treachery in the most prosaic way possible. With Mandy Patinkin, Wallace Shawn, and, in an amusing cameo, Billy Crystal as an ancient Jewish wizard. | 98m | Coolidge Corner: Mon

R

⊕© **RAMONA AND BEEZUS | 2010** | Everyone seems to have read these Beverly Cleary chapter books (the first was published in 1955) as kids, or else they read them to their own kids, and they have fond, even Proustian, memories of Ramona and Beezus. All the same, Elizabeth Allen's bland and banal adaptation plays like a contemporary *Leave It to Beaver* without irony or ingenuousness. It's not a total waste — Joey King as nine-year-old imp Ramona isn't your standard Hollywood cutesy child, and she brings hoydenish panache to the part. Hyper and underachieving, Ramona's the kind of kid who today would be diagnosed with ADD, and she wants to outshine her lauded teenage sister Beezus (Selena Comez). Alas, she can't help causing unfunny disasters despite her good intentions. To the film's credit, there are no fart, poop, or pee gags (okay, some off-screen puking), but the self-satisfied ending is wearily predictable. | 104m | Fresh Pond + suburbs

⊕⊕⊕⊕ **THE RED SHOES | 1948** | Adapted from the scary Hans Christian Andersen story about an enchanted pair of shoes that just won't stop dancing, Michael Powell & Emeric Pressburger's classic color blend of dance, dream fantasy, and backstage melodrama tells of a new ballerina princess (Moira Shearer) who must choose between a commitment to her jealous, Svengali-like impresario (Anton Walbrook) and the music arranger (Marius Goring) who is the new love of her life. The ballerina's turbulent offstage problems begin to mirror her greatest stage achievement, *The Red Shoes*. Jack Cardiff's color photography is still dreamily beautiful, and the ballet sequences — always the film's true subject — are enthralling. | 133m | MFA: Fri-Sat

⊕⊕ **THE ROCKY HORROR PICTURE SHOW | 1975** | This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. | 100m | Harvard Square: Sat midnight

THE ROOM | 2003 | Tommy Wiseau wrote, directed, and stars in what's been called "the *Citizen Kane* of bad movies." Banker Johnny (Wiseau) is ga-ga over his blonde fiancée, Lisa (Juliette Danielle). But is Lisa worthy

Video Clips

The Back-Up Plan

⊕⊕ **CITY ISLAND** | **Anchor Bay** | In this harmless indie comedy, Vince Rizzo (Andy Garcia) is a macho patriarch with two mouthy kids and acting aspirations he conceals from his wife (Julianna Margulies) for fear of sullying his manly image. But a deeper secret threatens to come to light when his bastard son – abandoned before birth – shows up as an inmate at the prison where Vince works. Just when this web of lies threatens to unravel, everything wraps up in an enjoyably campy turn that leaves all the characters with comical egg on their faces. Writer/director Raymond De Felitta knows how to depict family dysfunction, but he lards his film with asinine quips and too many headache-inducing dinner-table shouting matches, and the humor is so contrived, Garcia's Bronx accent sounds channeled through Fred Flintstone. Amid the awkwardness, Alan Arkin scores a show-stealing cameo as Rizzo's acting coach, who harbors a jealous distaste for Marlon Brando. | **100m**

⊕⊖ **THE BACK-UP PLAN** | **Sony** | As a pregnant single woman, Jennifer Lopez glows spectacularly. Director Alan Poul's bland baby comedy, however, appears to have been a light labor. Starting with the banal meet-cute scenario: after a successful trip to the sperm bank, Lopez's Zoe squabbles over a cab with Stan, a stubbly cheese farmer played by Gerard Butler stand-in Alex O'Loughlin. (We're to ignore the phalanx of available taxis in the background.) A slogging nine months follows, as the two spark a tedious, rocky relationship based not on chemistry (there is none) but on Stan's way with candles – lots and lots of candles. The timid script by newcomer Kate Angelo skips no maternity cliché (hormones, barfing, Big Macs), though in the high-point water-birth scene, good sport Lopez does spawn a few laughs. That the film manages to be largely inoffensive seems faint praise – painful but not excruciating, it's like a cinematic epidural. | **106m**

of his trust? Where does Johnny's best friend, Mark (Greg Sostero), fit in? And Lisa's mother, Claudette (Carolyn Minnott)? What about orphaned neighbor Denny (Philip Haldiman)? And will this truly be the worst movie you've ever seen? | 99m | Coolidge Corner: Sat midnight

⊕ **RUMBLE FISH** | **1983** | Francis Ford Coppola goes off the deep end with this stylishly photographed, unbearably pretentious "art film for teenagers." Matt Dillon's Rusty James is a cocky young hood living in the shadow of a frowzy older brother known as "The Motorcycle Boy" (Mickey Rourke looking like an off-duty drag queen out of a Diane Arbus photograph) who wanders around spouting downbeat homilies about The Meaninglessness Of It All. Filmed in high-contrast black and white, the movie is like a coming-attractions preview extended to 90 minutes; it's as dramatically vacant as it is visually arresting. With Diane Lane, Dennis Hopper, and Nicolas Cage. | b&w | 94m | HFA: Mon

S

⊕⊕⊕ **SABOTEUR** | **1942** | An underrated Hitchcock picaresque, with Robert Cummings as a typically guilty-seeming innocent up against a nasty pack of saboteurs who are out to destroy Hoover Dam. The famous climax, in which the villain meets his fate atop the Statue of Liberty, may be the single most dizzying plunge into vertigo Hitchcock ever dreamed up. | b&w | 108m | Brattle: Mon

⊕⊖ **SALT** | **2010** | Best known for the '90s spy thrillers *Patriot Games* and *Clear and Present Danger*, Phillip Noyce outfits *Salt* with fancy new toys and hardware (including Angelina Jolie's wiry, athletic new frame), but his film is really a pre-*Bourne*, old-school Cold War mole-hunt thriller that pits the CIA against a group of KGB agents bent on a campaign of political assassination and nuclear armageddon. Jolie's Evelyn Salt is a deep-cover CIA agent who learns from a Russian defector that a KGB sleeper planted in America as child decades ago is planning to kill the Russian president during his visit to New York, and that the sleeper assassin's name is Evelyn Salt. You're supposed to guess at Evelyn's loyalties until the climax, but if you pay attention to which agents she kills and which ones she merely immobilizes, you can tell which side her bread is buttered on. Still, Noyce keeps things moving at a pretty rapid clip; clocking in at 100 minutes, the movie is as taut and lean as Jolie's new bod. A lot of the usual-suspect character actors are on hand (Liev Schreiber, Chiwetel Ejiofor, Olek Krupa, Andre Braugher), and they give Jolie able support, but this is really her show. | 100m | Boston Common + Fenway + Harvard Square + Chestnut Hill + Arlington Capitol + suburbs

⊕⊖ **SCOTT PILGRIM VS. THE WORLD** | **2010** | Add Michael Cera's pale, enervated, solipsistic Scott Pilgrim to the *faux* hip, self-congratulatory, dork-pandering assault of the first half-hour or so of Edgar Wright's adaptation of the Bryan Lee O'Malley comic-book series and you have a candidate for most irritating performance of the year. Fortunately, the "vs. the World" part — the series of unabashedly absurd mano-a-manos between Scott and the exes of his new love, Ramona (Mary Elizabeth Winstead) — kicks in not a moment too soon. Ramona is using Scott's subconscious, *Inception* style, as a handy shortcut on her roller-blading route, so of course she's become his dream girl. Once this dream threshold has been crossed, Wright can unleash his imagination, so there's no need to explain why Ramona's Evil Ex #1 zooms out of nowhere to wallop Scott and the suddenly superpowered geek meets the challenge. Perhaps Wright, as in *Shaun of the Dead* and *Hot Fuzz*, isn't indulging so much as satirizing. But can anything justify another nerdy performance from Michael Cera? | 108m | Boston Common + Fenway + Fresh Pond + suburbs

⊕⊕ **STEP UP 3D** | **2010** | The third installment of the urban dance series takes one step forward and three back. The 3-D at its best pops (a red-gloved dancer bursts out from the screen as if diving through a window), but more often it's merely Dramamine-inducing. Jon Chu, who helmed *SU2*, directs with confidence, but the woeful script plugs in one platitude after another to push the mealy melodrama to the next dancing breakout. Moose (Adam G. Sevani) provides the link to the other *Step Ups* — a grad of the Baltimore-based art school in *SU2* and 1, he now attends college in the Big Apple, and he's bent on an engineering degree, but he gets sidetracked by a stomp crew of misfits and outcasts known as the Pirates, who are gearing up for a big dance-off against the rival Samurais. The whole execution is so wobbly and hoky, it borders on inadvertent camp. Still, the lithe bodies and cool moves do keep you on your toes. | 107m | Boston Common + Fenway + Arlington Capitol + suburbs

⊕⊕⊕⊖ **SUMMER (LE RAYON VERT)** | **1986** | Eric Rohmer's at his quirky, masterful best in the fifth in his series of "Comedies and Proverbs," which concerns a self-pitying young woman who can't decide where or with whom to spend her summer vacation. Delphine (Marie Rivière) journeys to Cherbourg to stay with a friend's family, but once there, cranky as ever, she up and leaves. In another director's hands, Delphine might have been too much to take, but Rohmer patiently waits for her to come out of her funk, and at the end he rewards you with the vision of a soul reborn. | French | 98m | HFA: Sun

THE SWITCH | **2010** | Peter Keough's review is on page 24. | 101m | Boston Common + Fenway + Fresh Pond + Embassy + suburbs

T

⊕⊕⊕⊖ **TOY STORY 3** | **2010** | Woody (Tom Hanks), Buzz (Tim Allen), and the gang are analog toys in a digital world. Their owner, Andy, is now on his way to college. And though at first, day care seems like a heavenly reward for the abandoned toys, a candy-colored world of adorable anthropomorphic items like themselves. But then the kids show up, all apparently in need of Ritalin, and the other toys are not as friendly as they seem. *Toy Story 2* was getting a little stiff in the joints, and at times this third outing, also directed by Lee Unkrich, succumbs to sentimentality, repeating platitudes about loyalty and family and the usual palaver. But it maintains its themes of transience, loss, and mortality: after their owner grows up, the magic disappears, and toys become once again a manufactured product, threadbare, unloved, and doomed for the dump. Pitted against that inevitability is the spunk and ingenuity of Woody and Buzz and their pals — not to mention the genius of the filmmakers who give them life. | 109m | Boston Common + West Newton [Sat-Sun] + Arlington Capitol + suburbs

V

VAMPIRES SUCK | **2010** | Regular teenage girl Becca (Jenn Proske) has to decide whether to go to the prom with vampire Edward (Matt Lanter) or werewolf Jacob (Chris Riggi). Maybe she should watch BBC America's *Being Human* before choosing. Jason Friedberg directs. | 88m | Boston Common + Fenway + Fresh Pond + Chestnut Hill + suburbs

VENGEANCE (FUK SAU) | **2009** | Peter Keough's review is on page 24. | English + Cantonese + French | 108m | Brattle: Fri-Mon

"VIEWERS' CHOICE" | If the choice has been made, you'll find it at somervillema.gov/alert.cfm?alert_id=286 | Seven Hills Park [Somerville]: Thurs sunset

W

⊕⊕⊕ **THE WILDEST DREAM: CONQUEST OF EVEREST** | 2010 | In 1923, a self-assured Englishman, George Mallory, arrived in New York seeking funds for a reckless expedition. "Why do you want to climb Mount Everest?" a reporter asked. His famous answer: "Because it is there." In 1924, Mallory and a climbing partner, Sandy Irvine, disappeared just below Everest's 29,000-foot summit. The mystery remains. Long before Tenzing Norgay and Sir Edmund Hillary, did they make it to the top before tumbling to their deaths? This National Geographic documentary tries to determine whether such an ascent, on Everest's seemingly unconquerable northeast ridge, is possible, with two climbers, using period gear, following in the footsteps of Mallory and Irvine. Anthony Geffen's film can be stiff, but eventually the excitement of being on Everest wins the day. Liam Neeson narrates; his wife, Natasha Richardson, several months before her skiing death, contributes the voice of Mallory's worried spouse. | 94m | Kendall Square

⊕⊕⊕ **WINTER'S BONE** | **2010** | Noir may be the MSC of genres — a little pinch makes almost any film tastier — but does it work for Ozark gothic drama? Yes. Adapted from Daniel Woodrell's novel by Debra Granik, *Winter's Bone* centers on the woes of wise-beyond-her-years teenager Ree (Jennifer Lawrence), who's taking care of two younger siblings and a catatonic momma — her meth-cooking father is MIA. Utterly destitute, Ree and her brood have already been reduced to eating squirrels when the sheriff announces he's going to seize Ree's house unless she can find her bail-jumping daddy. That sends her sniffing around the local metherati and stirring up more trouble than she bargained for. Redolent of *Searching for the Wrong-Eyed Jesus*, *What's Eating Gilbert Grape*, and just a hint of *Gumma*, the film doesn't always ring true, and the over-earnest dialogue has its share of clunkers. But the deft cast (which includes *Deadwood* alums Garret Dillahunt and John Hawkes) makes this Sundance Grand Jury Prize winner shine. | 100m | Somerville Theatre + West Newton

⊕⊕⊕⊖ **A WOMAN OF PARIS** | **1923** | The only Chaplin movie not starring Chaplin benefits from the undivided attention he was able to pay to the acting of his ensemble. The plot has French rural couple Marie (Edna Purviance) and Jean (Carl Miller) planning to go off to Paris and get married; when Jean doesn't show up, Marie goes off without him and winds up as the mistress of rake Pierre (Adolphe Menjou). Eventually, of course, Jean shows up. Note the subtle suffering of Marie, which Purviance expresses a hundred ways, and the svelte city manners of Pierre, whether he's opening a wine bottle, sniffing the cork just right, or folding a handkerchief and slipping it into his pocket. The film's one fault is its unsatisfying sentimental ending. | b&w | silent | 84m | MFA: Sun

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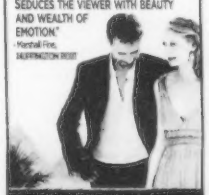
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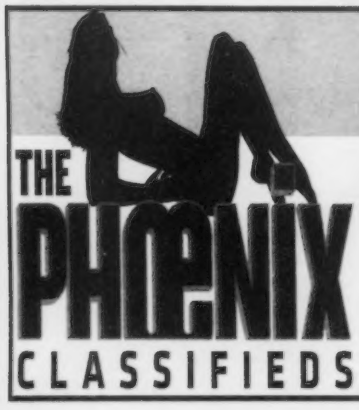

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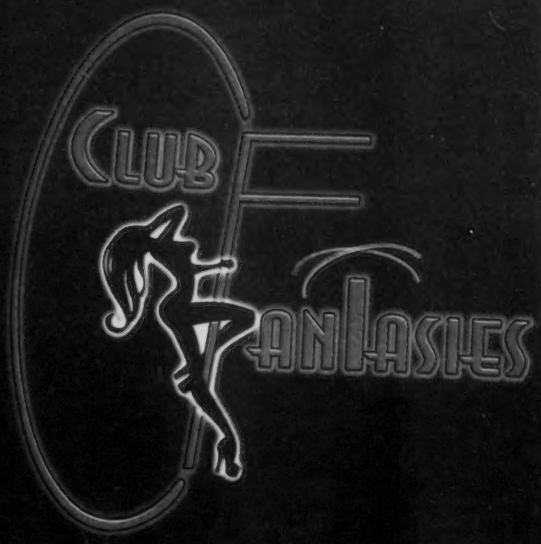

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★PORN REVIEWS

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THE GOLDEN GIRLS: A XXX PARODY

Starring: Diamond Foxxx, Raylene, Jewels Jade, Julia Anne, Rachel Love, and Puma Swede
Director: Lee Roy Myers
Studio: New Sensations

So... a pornography based on the Golden Girls. You got greedy, New Sensations, you got greedy. Now, to be fair, all of the sex happens in a flashback, so the titular group of women are merely in their mid to late 30's through 40's as opposed to the living nightmare that I imagined would light up my screen. The women are even pretty hot! And yet this production is still very unsettling. Even though you aren't watching Bea Arthur taking it up the ass, you can't help but think about it. And the writing is actually very much like an episode of Golden Girls, an aspect for which I praised the Reno: 911 parody. Well, perhaps not exactly like an episode. The trouble starts when Dorothy's lesbian friend wants to visit, but Rose is uncomfortable because the last time this happened she was almost seduced. This all leads to a series of oddly funny jokes about being an old woman and sex with various repairmen. I don't want to ruin it for you (because I know you're going to buy it, you sick fuck), but everyone learns a lesson about love and acceptance. Except for Blanche, she's a slut.

NET SKIRTS 2.0

Starring: Brooke Lee Adams, Magdalene St Michaels, Anita Dark, Heather Starlet, and India Summer
Director: Uncredited
Studio: Girlfriends Films

I was surprised to find out that this wasn't a series of story-less sex vignettes, but instead the second installment of a series centered around a sexual predation group for lesbians. Then I checked the cover art and noticed the tag line: Where Prey Is Only A Click Away. "Is this legal?", I wondered to myself, briefly comforted by the fact that everyone in the recap sequence appeared to be a consenting adult. It's hard to know for sure without having seen the first one, but apparently these people use a site called "Net Skirts" and online businesses to seduce women, the latter of which seemed confusing until a landlady (Dyanna Lauren) coerced Heather Starlet into sleeping with her under the implicit threat that she might not have a place to live anymore. Adding to the emotional depth of this scene, Ms Starlet either acted uncomfortable and scared in a very convincing manner or someone needs to call the police. Rounding out this pervert's soap opera, we have: emotional betrayal, a pregnancy (seriously), and a sex scene meant to thwart the seduction of an emotionally unstable woman. If that sounds a little heavy, fear not, for in between acts of borderline rape and drama our actresses employ amusing pillow talk, supposing you can hear it over your own sobbing

DREAMGIRL

Starring: Alektra Blue, Kris Slater, Briana Blair, Francesca Le, and Brad Armstrong
Director: Brad Armstrong
Studio: Wicked Pictures

Have you ever had a boss that needed you to stay late and work on something just because he didn't want to do it, even though you explained you had plans for that evening? Did you get out of it by blackmailing him with pictures of his infidelity? Did you then meet the model you are obsessed with when she stepped out of a signing to grab a quick smoke? And after all of this, did you win her heart despite her asshole manager trying to stifle your love at every turn, slowly digging his own professional grave? If so, you might want to contact Wicked Pictures because I'm pretty sure they ripped you off, man. In this light hearted tale of obsession, love, and fucking, Mr Armstrong shows us what might very well be the harsh realities of professional modeling. Or maybe it isn't like that. How the fuck should I know? It is a pretty good pornography, though.

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I want to take my work boots off and receive a good, deep foot massage. Lexington area, you must host. Box 70222 (xp8/17)
PLYMOUTH/CAPE AREA
WM, 6', 180lbs, versatile, into trying new things. Seeking clean, D/D-free guy for fun. Race open. Box 79112 (xp9/20)
BOTTOM PIG
Love s*cking d*ck, swallowing, and taking it up the ass. Looking for a good time? Box 93342 (xp9/9)
SEEKING PIG BOTTOM...
or a top with a bottom he'd like to share. Must be able to host. Respect all limits, into everything: discipline, nipple play, etc. North of Boston. Box 20842 (xp11/3)
LET'S HAVE SOME FUN!
Bi guy in Rhode Island looking for CD/TV/TS who wants to play. Box 98252 (xp11/1)
DOMINANT LEATHER MASTER
6'3", 210lbs, light blond/green, clean-shaven, 6.5" cut, seeks submissive slave into leather, bondage, rubber, golden showers, etc. If you're interested in serious slave trading, call me. Box 44862 (xp10/15)

NORTH OF BOSTON
BM, 40, very discreet, disease-free and clean, 7" cut, looking for occasional get-togethers. Box 88281 (xp8/26)
TO PLEASURE AND PLEASE
Older man, mid 50s, seeking other older men, 50s and up, for hot, passionate, strictly oral love-making. Love to lick and s*ck to completion, sloppy French kissing, licking your ass!*le. Very hungry for you! Box 92251 (xp8/20)
GREAT ORAL ACTION
Trim and then male into giving and receiving great blowjobs. I can host. Box 11341 (xp8/14)
VERY ORAL
BM, 55, looking for oral, fun. Leave me a message, let's talk further! Box 93441 (xp8/29)
MARRIED BI GUY ISO SAME
Looking for oral sex with another married Bi guy. Waiting for your call! Box 92651 (xp8/7)
CONSTRUCTION WORKER
50s, looking for full body massage in the Waltham area. Box 70221 (xp8/7)
HOT MOUTH
Looking for the young and hung! My eager mouth is waiting. Box 42061 (xp10/22)
WANTS TO SERVE YOU
Looking for hung guys, over 40, who enjoy being serviced to completion by a slender, good-looking male. Let's get together soon. Box 85451 (xp10/14)
HORNY BOSTON MAN
Looking for a daddy. I have an average build, 6.5" cut c*ck. Box 98511 (xp8/17)
LOVE TO PARTY
BM, 6'2", very horny, needs to be s*cked to completion. Let's party! Box

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SEEKING SEXY SHE-MALE
Very good-looking married male, 27, looking to fulfill my fantasy of being with a hot, sexy she-male. This will be my first time. Make me your c*m dumpster! Box 98642 (xp8/18)
WANNA PLAY HARD
6', 190lbs, brown/blue, 7.5" cut, well-toned, versatile, works out regularly, nice looking, good body. Always real horny and looking to play - give me a call. In Boston but prefer to travel. Box 36691 (xp8/31)
BOTTOM
I want you to f*ck my tight virgin ass. I'm 5'10", 165lbs, in very good shape. Let's play! Box 36891 (xp10/23)
TOP SEEKS BOTTOM
Married WM, 46, 5'9", 150lbs, black/hazel, mustache, top, looking for bottom to take me to completion. Just outside Boston. Box 41461 (xp10/22)
SOUTH SHORE
Curious about being with another guy. Open to try anything. You must be clean and very discreet. Box 96221 (xp10/20)
ISO YOUNG GUYS
Looking for young guys with big d*cks. Call, let's play together! Box 43091(xp10/10)
TOTAL BOTTOM
Looking to hook up with a top who loves to get his d*ck s*cked. Let's hook up! Box 70471 (xp8/22)

91921 (xp10/11)
WHAT'S UP?
Black and Dominican dude, 28, 6'2", 180lbs, caramel complexion, nice body, D/D-free, looking for some fun times. Box 97111 (xp10/23)
ISO MASCULINE GUYS
SWM, 43, 5'6", 150lbs, submissive and slightly feminine, total bottom, very oral, ISO masculine guys for fun, maybe more. Box 49691 (xp10/23)
GREAT BLOW JOBS
Rhode Island area guy, good-looking, looking for another discreet guy who loves to receive a great blow job. Reciprocation optional. Box 57662 (xp8/1)
ISO COUPLE
5'7", 7" cut, single guy looking for a couple. I'm curious to try something new! Be clean and discreet. South Shore. Box 96222 (xp10/20)
LET'S PLAY
BiM looking for some group oral, circle sex, new friends, 35+. Box 93442 (xp8/29)
CAN I BE YOUR GIRLFRIEND?
This chick with a d*ck would love to model for you. I love to make out and touch. Pull up my miniskirt, or let me f*ck you! Either way, we'll have fun! Box 57052 (xp10/6)
BI WHITE MALE
35, 145lbs, slender build, long brown hair, looking to hook up in the Boston area. Into whatever you are into- oral, ass play, transvestites, transsexuals, more. If interested, call. Clean and discreet a must. Box 96542 (xp10/24)
LOVE TO WEAR LINGERIE
If this turns you on, let's get together and have a good time! Box 37302 (xp8/9)
AVAILABLE 24/7
WSM, 41, 150lbs, 5'8", passionate, looking for male, age and race open. Always available. Versatile, passionate. Can host. Box 78462 (xp10/27)
ISO WELL-HUNG BM
BWM, married, mid 50s, 6'1", 190lbs, wants to hook up with a well-hung BM. Let me know what you're into! Box 57472 (xp10/13)
WEAR STOCKINGS?
6" c*ck. North Shore area, attractive, looking for a man who loves to wear stockings, pantyhose, high heels. Box 95212 (xp8/19)
CURIOUS WM
23, South Shore, looking for a male, 18-35, to play with. I'm 170lbs, brown/hazel. Box 95732 (xp10/23)
LET ME S*CK YOUR D*CK
I'll do it really good, so good it will blow your mind! Box 44732 (xp10/27)
HOW FAR DO YOU WANT TO GO?
Caucasian male, 48, 5'6", 150lbs, top, hazel eyes, mustache, looking for someone to get together with and do whatever we'd like. Box 41462 (xp10/22)
MARRIED BI ISO ORAL
Looking for oral sex with a couple of disease-free, discreet guys. Box 92652 (xp8/7)
ISO NAKED MEN
Seeking men who love to be watched while they stroke, and watch other men stroke. One-on-one or in groups. Show me what you've got and what you do with it, and I'll do the same. Can host. Box 42452 (xp10/26)
HOT SEX
Any takers out there? I'm just looking to have some hot, sexy get-togethers. Leave a number, let's talk! Box 91922 (xp10/11)
CLEAN AND SAFE
BWM, 41, Connecticut, 6', 175lbs, brown/brown, slim, smooth body, well-endowed, very kinky, oral, into 69, cross-dressing, toys, showers. Looking for somebody for fun times. You host. Box 86602 (xp8/18)
WANT TO GET LAID
Male, 46, 6', 200lbs, black/blue, clean-shaven, loves sex. Seeking educated, nice-looking, decent, genuine men to get together with. Box 70911 (xp9/19)
SPOIL YOU
Multi-racial male, 30s, well-proportioned, looking to spoil a petite bottom. Box 78611 (xp10/21)
I LOVE FOREPLAY
Male, 56, Malden area, retired, looking for a friend to orally service on a regular basis. I'm very inexperienced and need practice. Retired, can host. Box 17461 (xp10/17)
BOTTOM GUY
Looking for tops who love getting their d*cks s*cked and love to f*ck a nice, tight hole. I'm 6'1", 180lbs, brown/brown, smooth-shaven. Box 78471 (xp8/22)
HOT SEX
Want hot sex with a really cute CD with a slim, silky-smooth, laser-treated body? Are you a masculine man with a thick 8" or more? I'll greet you at the front door and then fall to my knees to worship your c*ck and balls the way you like it. Would also love to sit on your lap, slide your big c*ck into my clean ass, and ride the pony all night long. Box 39251 (xp10/16)
WANT TO PLAY
I can host if you want to hook up!

5'8", nice package, down-to-earth and lots of fun. Will not disappoint. Box 81111 (xp10/18)
BI MALE
55, looking for married bi guys, 50+, to get together and have some fun. Box 93441 (xp10/17)
VERY KINKY
35, 6'1", 170lbs, dark hair and eyes, bubble butt, hung, hot, passionate guy looking for raw, uninhibited, wild party play with a hung, hot guy. Want to have fun, get down and be wild! Box 41101 (xp9/2)
DOMINANT
Married man, 49, 5'9", 175lbs, clean-shaven, very clean, works out with weights, is toned and tanned. You will love s*cking my beautiful ,7" thick c*ck. Box 54791 (xp10/20)
BI WHITE MALE
Brown hair, blue eyes, 6" cut, looking for clean, safe, sane fun. Box 44301 (xp10/18)
SUBMISSIVE MARRIED BI
Providence area, married BWM, 5'9", 175lbs, clean-shaven, tight build, horny bubble butt, versatile but more of a bottom, seeks slightly dominant guy who likes to get a little crazy and over the top. Box 96291 (xp10/1)
CROSSDRESSER
Very cute, petite, 5'6", 140lbs, looking for another to play. Be in the Merrimack area. Have an expensive wardrobe and can host occasionally. Box 94161 (xp8/9)
MARRIED WHITE MALE
Male, 68, 5'10", 180lbs, wants to get together with any guys to have a good time, any age or race. Loves nipple and ass play, sucking c*ck, sucking balls, all of that. I can not host. Must be discreet. Box 91931 (xp9/4)
PLEASE CALL ME
Male would like to meet another guy to have fun with. Box 54381 (xp10/16)
MAKE ME BEG
Put the leash and dog collar on me. Pull on me and make me take you deep inside me. Make me! Box 27262 (xp9/29)
SOUTH SHORE AREA
Curious male, 38, looking for a couple to have sex with. Open to anything, would like to be f*cked also. Very clean and discreet. Box 96222 (xp10/5)
BI MALE
Would like to watch you and your girlfriend or wife f*cking, to watch and have some oral. Loves to talk and watch. Box 93442 (xp8/22)
WOULD LIKE TO SERVICE...
One or two guys. Leave me your number and I'll give you a call! Box 89592 (xp10/20)
DOMINANT MISTRESS
Gorgeous pre-op, 5'9", 179lbs, black/blue, 38C, nice, thick 7" c*ck, enjoys 5" heels, nylons, fishnets, miniskirts. Seeking submissive men. Come worship me, suck on my heels, kiss my toes and be my pet. Box 54792 (xp10/20)
SLENDER MALE
7.5" cut, shaved balls, all top. Love to f*ck, s*ck, get s*cked. Will travel local Cambridge/Brighton/Allston area. Box 51842 (xp9/23)
MARRIED WHITE MALE
Discreet, masculine male, 6'1", 190lbs, 50s, looking for slim, well-hung guy, TV or TS. Call and tell me what you're into. Box 57472 (xp10/8)
TOTAL BOTTOM
Serious about hooking up, s*cking d*ck, licking balls, getting f*cked. I'm 6'1", 180lbs, brown hair, clean shaven. BM, 39, seeks nice guys with hot c*cks. Box 70472 (xp8/20)
ISO MARRIED GUYS

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WOMEN SEEKING MEN

ATTRACTIVE BLONDE
SWF, 68, 5'2", slender, no children, outgoing, caring, warm, romantic, enjoys dancing, walking, traveling and movies. Seeking a SWM, 68-77, trustworthy, attractive, honest, for a long-lasting relationship. Medford, MA area. ☎201913

HOW ABOUT ME?!
SBF, 41, 5'8", medium build, non-smoker, very attractive, black hair, slaty eyes, light skinned black, looking for a SWM only, 41-65, who's honest, caring, for friendship first leading to possible relationship. ☎331736

SENSUOUS AND SEXY
A fun, quality, attractive and intelligent SWPF, 53, enjoys the stepping out on the scene and romantic times. I get involved with theater, travel, dining and all outdoor activities. N/S, no children at home, seeks the same. Fairhaven, MA. ☎115522

STARTING OVER!!
42-year-old, 5'5", black female, attractive, full-figured, passionate, spontaneous, great sense-of-humor desires a good man. Would like to meet an easygoing, sincere, independent, affectionate gentleman for possible LTR. ☎119661

SEEKING A KIND MAN
Loving, happy DF, 60, looks younger, 5'6", slim, kind-hearted, enjoys music, dancing, dining, movies, beach walks and more. Seeking honest, kind gentleman for friendship and possibly more. Arlington, MA. ☎231714

SWEET HARMONY
Down-to-earth SWF, 50, 5'5", non-smoker, artist, enjoys movies, music, dining out, and beach walking. Seeking laid-back, easy-going SWM, 35-65, non-smoker, for casual dating, possible long-term relationship. Honesty a must! ☎257862

R U LOOKING FOR ME
SWF, 52, petite, attractive, Framingham area, enjoys long walks, the beach, dining out and music. Looking for SWM, 52-60, kind, compassionate, good SOH. Ashland area. ☎294465

PRETTY ITALIAN WOMAN
DWF, mid 50s, looks 45, (really), no children, fit, petite, caring, sincere, intelligent, non-smoker, interests include cooking, people, music, outdoors, etc. Seeks fit, non-smoker gentleman, with integrity and humor. ☎768051

HAPPY-GO-LUCKY MAN?
Mid 40s, light brown hair, brown eyes, 5'7", 145lbs, looking for responsible man, 55-65, who loves music and loves to entertain, seeking happy-go-lucky guy. I like to dine in and love to cook as I am a Rachel Ray fan. ☎329672

EBONY SEEKS IVORY
SBF, 46, professional singer, has one child, loves music, going to church, going to movies, sports, football, tennis, dancing, traveling and quiet nights at home. Seeking a SWCM, 50-60, non-smoker, with a good personality, honest, kind, similar interests, for possible long-term relationship. ☎325930

ROMANCE AWAITS
DWF, 60s, 5'8", auburn hair with blonde highlights, brown eyes, alluring, passionate, cultured, diverse interests. Seeking self-realized, passionate DWM, 55+, 5'10"+, for long-term relationship. Let's make wonderful lasting memories with you in the near future! ☎498194

YOU MIGHT BE THE ONE
DBF, 57, 5'7", looking for a male, 55-65, race open, who has a sense of humor, loves laughing, the beach, cuddling, holding hands, all the good things in life. ☎333010

BEAUTIFUL, EXOTIC
Philippina, native European, 19, 5'5", 130lbs, caramel smooth complexion, long wavy hair, passionate personality, very social, young but mature, seeks male, 25-40, very respectful. ☎322731

LET'S MEET
Attractive SWF, 38, with one child, looking for attractive WM, 30-50, ambitious, to go out and have fun, possible relationship. If you have kids it's ok. I live in New Bedford, MA but I don't mind traveling. ☎310189

RUNS WITH SCISSORS
DWF, 60s, iconoclast interested in theatre, movies, outdoors, art, spirituality. Seeking emotionally aware, politically liberal, humorous man with similar interests. Mensch a plus. ☎926274

IF LIFE IS A POEM...
what lines will we write together? SBF, 33, seeks male, 35-45, for sexy verbal sparring, dishing about books and movies, outgoing around town and is much laughter as we can generate together. Pure of heart, yet no fool. I seek the same in you. ☎320835

DANCES WITH SNAKES
Exotic blonde, 44, into Wicca, Voodoo and comic books, looking for long-term relationship with SWM, 28-45. Must be intelligent, able to cook. ☎322368

SUMMER FUN!
SWF, pretty, 5'4", redhead, 50s, non-smoker, slender, looking to meet a SWM, to share summer concerts, outdoor cafes, Sox games, barbecues, and just walking around Boston. Please live in metro Boston and be open to a possible relationship. ☎322744

CUTE
I am a female, 5'4", long brunette hair, likes dining out, movies, cable tv. Looking for a male with similar interests, 58-63. Fall River Mass. ☎328994

WARMER WEATHER & YOU
Attractive female, 39, seeking mature male (age and race open), with an open mind, diverse interests, cultural events, and who enjoys the city and the countryside. Sense-of-humor and playfulness a plus. Let's enjoy the warmer weather and each other. ☎339416

ARLINGTON WOMAN
Divorced European female, 48, 5'4", slender, attractive, clean, neat, honest, caring, down-to-earth, likes socializing, seeks male with similar qualities for long-term relationship. ☎333006

QUEEN SEEKS KING
Irish SWF, 41, petite, black/green, quiet personality, affectionate, seeks SWM, 25-45, British, white-collar male from R.I. for loving long-term relationship. I love walks in the park, my chinchilla "Dolly", the beach/ocean. I want to have kids with the right guy. ☎117110

ARTIST
SWF, very attractive artist and teacher, 38, fit, intelligent, caring, movie and music lover, would like to meet a smart, good-looking, fit SWM, 35-58, non-smoker, for dating, possible relationship. I reside in Providence. RI and MA locations are fine. ☎312943

SWEET & FUN-LOVING
Italian-American SF, 5'8", 135lbs, long dark brown hair, dark brown eyes, long eyelashes, natural tan, seeks SW/AM, 33-47, who will treat me like a queen! ☎320716

HOPE I FIND YOU
DWF, 44, enjoys working out, reading and more. Interested in meeting a man, 39-55, with reasonably compatible interests, active, may or may not have children and is potentially interested in pursuing a relationship. ☎324968

LONELY IN RHODE ISLAND
SBF, 33, mother of two, 5'5", 124lbs, looking for SWM, 39-50, kids ok, for serious long-term relationship. ☎325456

ARE YOU READY?
SBF, 52, 150lbs, black hair, career-oriented, professional singer and law school student looking for a SBM, 52-57, who's also career-minded, and a singer too, to settle down and have a family. ☎327784

SEEKING COMPANION
SWF, 60, non-smoker, loves to enjoy the simple things in life like taking walks, dining out, going to the movies and living life to the fullest. Looking for a SWM, 55-60, non-smoker, with similar interests. ☎331161

DO YOU EXIST?
If you are honest, kind, caring and compassionate as I am, then leave me a message. WF, 5'3", 200lbs, reddish-brown/brown, who wants a genuine gentleman. ☎330066

JILL OF ALL TRADES
SWF, 5'3", blonde/hazel, likes a wide variety of music, travel, movies, dancing, dining out and more. Looking for a gentleman for friendship first. ☎321104

ACTIVE AND SMART
WF, 63, looks younger, nurse, seeks SM, 60-70, non-smoker, who is healthy, energetic, active, honest, self-aware and can be both social and alone. Let's talk, laugh, cook, travel, garden and just enjoy each other's company. ☎330179

HONEST SWEET WOMAN
Caring, kind SWF, 71, living on the South Shore, 120lbs, 5'2", tired of being alone enjoys walks, beaches, dining and long drives. Seeking happy, loving gentleman 65-70, to share happiness. Please live near the South Shore, MA area. ☎252517

SINGLE MOM
SF, 38, one son, loves sports, looking for SWM, 38-40, N/S, N/D, who is fun, loving and good-looking. Must like children. ☎316916

MUSICOLOGIST SEEKS LTR
SWF, 41, 5'7", 160lbs, N/S, enjoys book clubs, live theater, movies, concerts, museums, dining out, long conversations. Seeking SWM, 41-55, N/S, intellectual, kind, honest, for LTR. ☎324788

AWAITING YOUR CALL
SWF, 37, teacher, enjoys sports, baseball, hockey, basketball, football, shopping, movies, travel. Looking for attractive SWM, 35-43, who is honest, trustworthy, has a good sense of humor, likes sports, romance, and can make me laugh ☎324966

BLUE-EYED BRUNETTE
SWF, 64, HW proportionate, seeks secure Italian or Greek men, 55-62, who is attractive, likes to travel, has a good sense of humor. ☎327977

BRING THE LOVE
SBF, 19, looking for love in all the wrong places! Looking for a SBM, 18-25, who can show love. ☎328528

[illegible] ROMANCE
SWF, 48, looking for someone who is honest, handsome, and a good person, 38-48, long hair, white or Hispanic, for friendship, maybe more. I enjoy music, clubbing, bowling, movies. ☎329185

SINGLE MOM
HF, dark/hazel, full-figured, has children at home, likes walks, going to movies and having fun. Looking for SBM, 27-45, for dating, maybe more. ☎330189

SEEKING ATTRACTIVE WM
DWF, 5'2", blondish-brown/hazel, affectionate, caring, seeking a SWM, 59-69. I enjoy dancing, music, candlelight dinners, travel, getaway weekends. Very romantic and compassionate. Seeking friendship first, maybe more later. ☎331061

ATTRACTIVE BLONDE
SWF, 57, N/S, seeks fun-loving male, 54-66, who likes to go for walks, enjoy the company of family and friends, movies, outdoor activities, gardening, just having fun! ☎331189

EDUCATED VIOLINIST
For the last 35 years I've been a teacher, mother, security guard, biochemist and nurse. I'm looking for a man who is educated and has his feet on the ground. Looking for someone between the ages 45-60. ☎409705

BEAUTIFUL BLONDE
Sincere, intelligent, sensitive, and very caring. Interests include people, music, philosophy, cooking; looking for a gentleman, 55-70, with qualities. You won't be disappointed. Thank you. ☎476812

CONCORD (NH) CUTIE
Very pretty DWF, young-looking 72, 5'7", average weight, N/S, long blonde/blue, great personality, can relocate for love, seeks SM, 70-78, N/S, 5'9"-6'2", for LTR. Slight handicap ok. ☎960178

CUTE EXOTIC GIRL
I'm a cute, fun, smart single gal who is looking for a man with the same qualities. Let's meet and see if we hit it off! ☎327303

SEEKING A GREAT GUY
SHF, 24, just finished college, working full-time. Looking to meet someone, 24-35, for casual friendship that, if all goes well, can turn into long-term relationship. Please be clean-cut, independent, and good-looking! Talk to you soon! ☎329894

GREEN EYED LADY...
looking for long term relationship with quality men. You must be single, 39-53, 5"9"+; 185+, professional have a good job, financially stable, be responsible, healthy, not have any major addictions, non-smoker. Must love the outdoors, beach, kissing, holding hands, movies, and travel. Me: I am a lover of life. ☎330055

GREEN EYED LADY...
looking for love. Hi, I'm a 44 y/o female with a pretty face; dazzling smile and bright green eyes. I'm a sexy professional who owns a home and is stable. I'm looking for a professional man who is fun, loving, and sexy and wants an long-term relationship. I await you! ☎330210

TIRED OF BEING LONELY
SWF, 50, 4'11", 105lbs, smoker, no children, likes outdoor sports, Harley Davidsons, boating, traveling, cooking, watching movies at home. Seeking SWM, 50-60, for possible LTR. ☎321940

SEEKS OLDER MAN
Sexy blonde, 40, wants to meet a sensuall man, 60-78, for weekly or monthly get togethers. I'm a pretty massage therapist. ☎321971

SEEKS KIND/ SINCERE
Attractive SWF, 40, 5'10", blonde/blue, single mom, down-to-earth, semi-professional, likes to wear jeans, listen to music, laughing, volunteer work. Seeking SWM, 35-58, who's employed, sincere, honest, caring, for dating first then possible LTR. ☎321979

CURVACIOUS BEAUTY
SWF, upbeat, sensitive, likes walks, talks, theater, dining, movies, travelling, antiques, seeking handsome, fun-loving SWM, 48-60, N/S, caring, honest, sensitive. ☎322015

MEN SEEKING WOMEN

DREAMS COME TRUE
DWM, 37, 5'8", 170lbs, one child, non-smoker, honest, hardworking, romantic, sincere, down-to-earth, likes movies, dining in/out, hanging out with friends and family. Seeking SDWF, 30-40, who shares similar interests, for friendship first, maybe more. South Shore. One child ok. ☎332618

WHERE ARE YOU?
Italian, Irish, blond/blue, military look, HWP, 5'8", 155lbs, spontaneous outgoing, physically fit, outdoorsy, blue collar, highly-skilled tradesman, divorced, late 40s, non-smoker, homeowner, for companionship, hopefully leading to long-term relationship. South Central Mass. ☎859965

THINKING OF YOU
I'm sitting in my rocking chair rocking back and forth. I'll try this once a again, I'm looking for the woman of my dreams, 50-60. Looking for something long-term. Would like to go to dinner and have romantic evenings. I'm a WM, 62. I'm from the Boston area. ☎906927

MAKE A CONNECTION
SWM, 58, 6'1", 180lbs, retired lawyer, seeks female, 55-65, for friendship possibly leading into a serious relationship. Teacher, doctor, or social worker a plus. ☎329440

JAZZ LOVER
SWM, 55, 6', wine merchant who enjoys live jazz/blues, fine wine and dining out, seeks SWF, 35-45, with similar interests. ☎363454

INSTRUCTOR TRAINER
into a romance as we horse people say. DWM, 56, 6', good build, gentle, kind, understanding. Easy to talk to. Would like to meet long haired, independent, attractive female. Please call. ☎128888

NEED A SWEETIE!
Hard-working, independent DWM, clean-cut, nice-looking, considerate, passionate, 50, 5'9", 165lbs, dark/brown, non-smoker, non-drinker, enjoys dancing, exercise, long walks on the beach. Seeking sweet, sincere SWF, 40-62, for possible long-term relationship. ☎133708

ATTRACTIVE, TALL GUY.
from Groton seeks attractive woman, 30-55, with the same interests. I'm a 48-year-old smoker who loves dining at Phantom Gourmet restaurants and walking. I don't have wheels. Social drinker. Looking for a companion in a committed relationship. ☎321518

JUST A PHONE CALL AWAY
Now is the time to meet! SWM, 49, 5'7", 160lbs, brown hair, brown eyes, enjoys traveling, dining, movies, cuddling, holding hands, quiet times, seeking petite SWF, 48-55, non-smoker, social-drinker, and looking for a one-on-one relationship. ☎283012

FRIENDSHIP
Kind SWM, 51, 5'10" and a well-built 165lbs, seeks a beautiful SAF for close friendship. Let's enjoy good talks, foods, movies and new experiences. ☎313271

HELLO
Professional and well-educated man, 69, looking for meet a woman who also is very well-educated. Please be a SWF, 54-64. ☎311398

I'M GONNA FIND HER!
SWM, 54, 5'10", 250lbs, N/S, light drinker, enjoys motorcycling, fishing, quiet nights at home. Seeking SF, race unimportant, 48-58, average build, N/S, who's easygoing, honest, no baggage, with similar interests, for possible LTR. Revere area. ☎311263

GOOD SENSE OF HUMOR
SBM, 35, 5'9", 180lbs, student, loves to kick it, have fun, and keep it real. Seeking SF, 18-35, who is going places in life, doesn't play games. ☎329531

KIND, LOVING...
...handsome, fit, fun, funny, intelligent, musical SWM, 50, 6', seeking happy, healthy woman. ☎331158

WANT TO FIND YOU!
Young-looking SWM, 70+, 5'10", 175lbs, non-smoker, down-to-earth, easygoing, seeks a special WF, 48+, very slender, kind, honest, upbeat, to share life's experiences together leading to possible loving serious relationship. ☎332606

ARE YOU READY?
Successful SWM, looking to meet a lady, 30-55, who is attractive, affectionate, and fun-loving, who wants to be treated with TLC, let me rekindle your passionate fire. ☎332868

MEN SEEKING MEN

SEEKING A BOYFRIEND
GWM, 47, 6', 280lbs, easygoing, wants to meet a younger male, 35-40, to share good times with in the greater Methuen area. ☎331394

LOOKING FOR MATE
GWM, late 40s, in shape and works out, easygoing, indoor/outdoor person, enjoys movies, sports, and looking for someone to share it with. Central MA. ☎315208

SEEKING BOYFRIEND
GWM, 30s, very attractive, very humorous, fun, affectionate, seeking foreign boyfriend, in his 20s, for beach, movies, dining out and possible relationship. ☎321650

TALL DARK AND HANDSOME
GWM, 48, 5'9", 271lbs, non-smoker, likes watching scifi movies, comedies, exercise, walks, go traveling, good conversations. Seeking a GWM, 40-50, who's intelligent, kind, trustworthy, for friendship first maybe more. Warren. ☎326695

YOUNGER SEEKS OLDER
GWM, 59, 5'9", 160lbs, brown/blue, athletic, affectionate, attractive, seeks GWM or BWM, 65+, who lives in the Boston area or Providence areas, who's easy-going, laid back, likes alone, for possible long-term relationship. ☎439810

LET'S HAVE SOME FUN
GWM looking for a male, 25-55, to hang out with. Living in New Bedford area. ☎319749

GENUINE MALE
BM, 63, 195lbs, searching for GM, 25-50, for long-term relationship. Race unimportant. I hope I will find that special guy. ☎319516

SEEKING OUTDOORSMAN
GWM, 39, 6'1", blond/blue, very affectionate, caring guy, employed, enjoys hiking, camping and four-wheeling. Looking for GWM, 39-45, for friendship and possible long-term relationship. ☎323309

BOYFRIEND WANTED
Athletic WM, 62, 5'8", 137lbs, enjoys the arts, film, fashion, working out. Seeking PM, 58-68. Serious replies only. ☎331363

WOMEN SEEKING WOMEN

HI THERE!
Very attractive, cute, petite, feminine female, 42, looking for mature, 36-45, feminine, monogamous female who likes to be playful, have a good SOH, enjoys long romantic walks, candle light dinners, who wants to share life, love and laughter. ☎332526

LET'S MEET
SBF, 45, non-smoker, 5'8", attractive, dread locks, good sense-of-humor, Carribean descent, and speak 4 languages. Looking for one special femme, 38-55, who believes in romance, trust, culture, politics, and passion. I love cooking, the outdoors, theater, travel, walks on the beach, and dining out on Friday nights. ☎313791

FRIENDSHIP AND FUN
GWF, 45, rubenesque, blonde, 5'2", non-smoker, non-drinker, No drugs, seeking GF, for open-minded discussions, activities. I enjoy movies, arcadea and comedy clubs. Melrose area. ☎328622

I SPY

CAROLINE?
Zachary's, 9/19. Three "grrls" out, you were driving from Plymouth. We talked, we kissed. I need your number again. ☎322516

MARY FROM METHUEN
Mary from Methuen please call Butch. We met in 2004 at your house. We were very good friends. Let's get in touch again. ☎325085

M - Male | F - Female | S - Single | D - Divorced | Wi - Widowed | G - Gay | Bi - Bisexual | W - White | B - African-American/Black | H - Hispanic | A - Asian | J - Jewish | C - Christian | D/D - free - Drug + Disease Free | WLTM - Would Like To Meet

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"You forget how many people will drop what they're doing and take away their vacation days to go to a Glenn Beck or Sarah Palin rally. This is their social event of the year."

RALLY HACK

ALEXANDER ZAITCHIK DECONSTRUCTS GLENN BECK

_BY CHRIS FARAONE

It's hard to find words to describe how equally salacious and asinine it is that, on August 28, Fox News merrymaker Glenn Beck is hosting a Tea Party rally on the National Mall to coincide with the 47th anniversary of Martin Luther King Jr.'s "I Have a Dream" speech. Which is why I called on former *New York Press* editor and Salon contributor Alexander Zaitchik, author of *Common Nonsense: Glenn Beck and the Triumph of Ignorance* (Wiley). Before Zaitchik heads to Washington along with the crazies, he'll read from his exposé at Brookline Booksmith next Thursday, where plenty a lefty will no doubt share some good laughs at the expense of the dangerously credulous Fox News fanatic base.

YOU WENT IN SEARCH OF GLENN BECK'S ROOTS IN TOP 40 AND TALK RADIO. WHAT WAS YOUR COURSE OF ACTION? I knew that Tampa [the first market where Beck caught on] was the pivot city, so I started there to interview Ted Webb, who's a legendary DJ in the Tampa market. From there I went chronologically and started in Washington State.

WHAT WAS IT LIKE FOR YOU TO DROP INTO SOME OF THESE HIGHLY CONSERVATIVE ENVIRONMENTS? The retirement villages in Tampa were shocking — something like a cross between a Hollywood film set and Disney World. They're just full of really wealthy old conservatives on golf carts, and they're all pinch-faced angry and wearing American-flag gear with Beck's books clenched to their chests. It was one of the most surreal things I've ever seen in my life.

WHAT WAS YOUR BOMBSHELL INTERVIEW? One that stands out in my mind is when I first found out that he had made fun of a woman on the air for having a miscarriage. The other guy who was fascinating was one of the only anonymous sources in the book; he was the one who told me about Beck's obsession with marketing theory in the early '90s, and how he used to quote Joseph Goebbels: "If you tell one big lie enough times it becomes the truth." That was back when Beck was driving around in his DeLorean, wasted.

IS BECK CAPABLE OF SHOCKING YOU AT THIS POINT? It would be pretty hard. One week he's recommending some neo-Nazi tract, and the next week he's pulling out some weird old anti-Semitic tract, and the next he's claiming that he's Martin Luther King and Thomas Jefferson. At this point, I think the whole country is pretty numb to his idiocy; the real shocking thing is that millions of people continue to take this guy seriously.

HOW MUCH HATE MAIL HAVE YOU GOTTEN? The venom has trickled in, but it's nothing like when I published the first piece on Salon in September. I was getting a lot of attacks where people try to shut down your e-mail by putting you on a million lists, and then I was just getting all that "You godless socialist go back to Russia" kind of stuff, and thinly veiled threats that made me realize that I didn't want to do any readings in Utah.

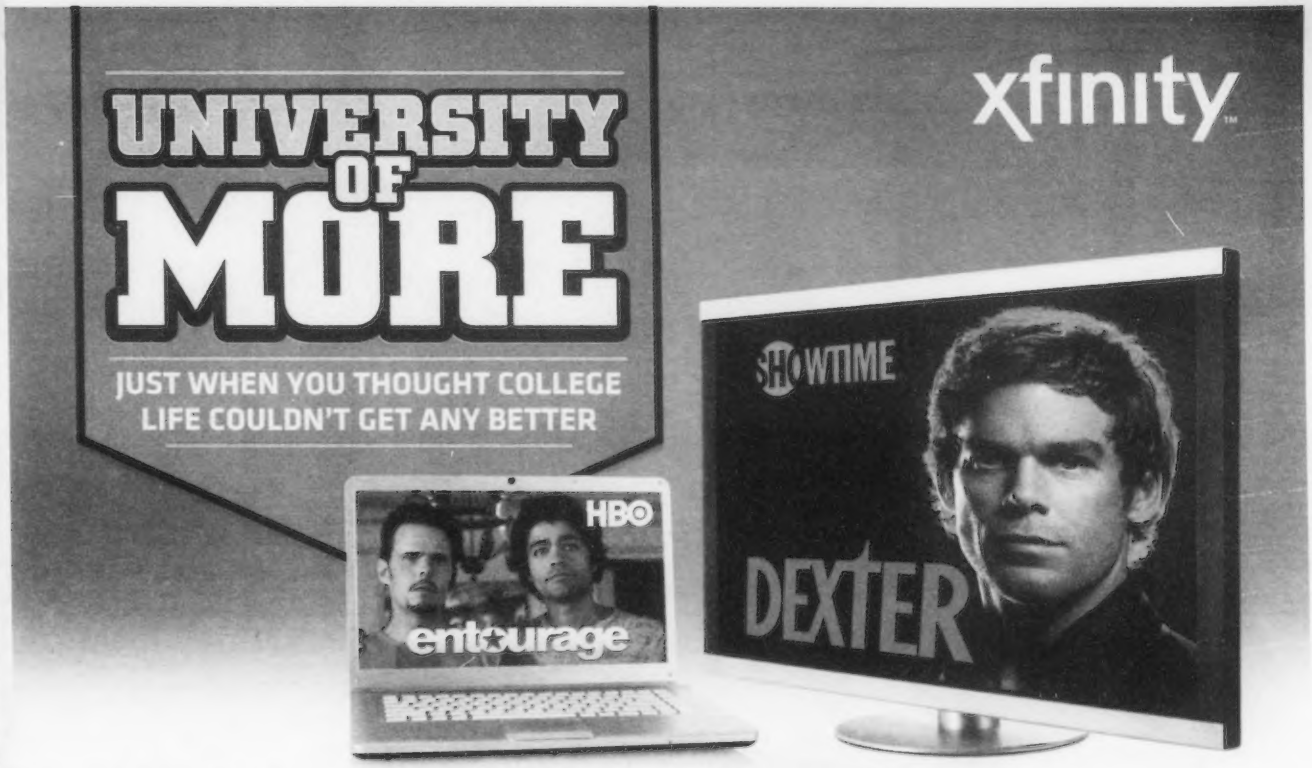
WHAT MIGHT GLENN BECK DO NEXT THAT COULD REALLY BLOW PEOPLE'S MINDS? The final frontier for him is like a Glenn Beck reality show where he has cameras in his home and in his shower, and you can watch him sit in his study and pretend to be a scholar. The guy has just always been obsessed with recording himself; even when he had that hemorrhoid operation, he recorded himself in the hospital. And if you can't get enough of him before the Fox show, there are six different camera angles from which you can watch him do his radio show every day.

ARE YOU DONE WITH THIS? I took a long break after the book first came out; now I'm back in it. But once you figure out his template, it's easy to know exactly what he's going to do, and how he's going to plug and play into any issue. His operating procedure is basically to just piss off the left and throw incredibly rancid red meat at his base. Everything else just kind of takes care of itself.

HOW BIG IS THE GLENN BECK RALLY IN WASHINGTON, DC, GOING TO BE? Based on my following the Tea Party scene around the country, I think it's going to be pretty big. Even little groups in Pennsylvania and Ohio are in some cases sending three buses. You forget how many people will drop what they're doing and take away their vacation days to go to a Glenn Beck or Sarah Palin rally. This is their social event of the year. He's also talking about this big announcement on the 27th that's going to drive the left out of their minds, and I can't wait. He also said he's going to do something on the 28th that hasn't been done in 200 years. Who the fuck knows?

PRESIDENT BECK? I doubt it. It's probably something more like a ritual burning of an American flag on the National Mall or something stupid like that.

ALEXANDER ZAITCHIK SPEAKS AT BROOKLINE BOOKSMITH ON AUGUST 26 | FOR MORE OF OUR INTERVIEW, GO TO THE-PHOENIX.COM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